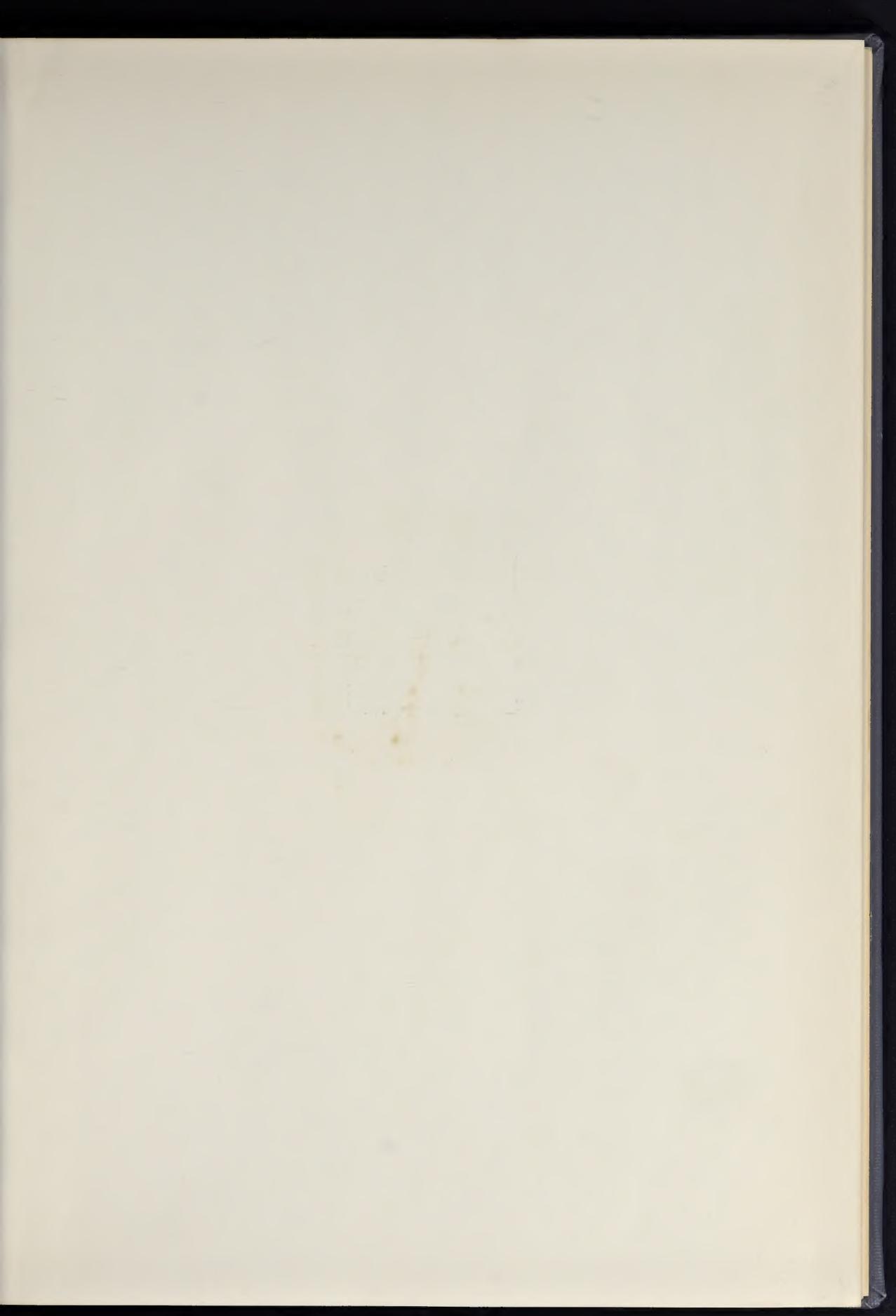


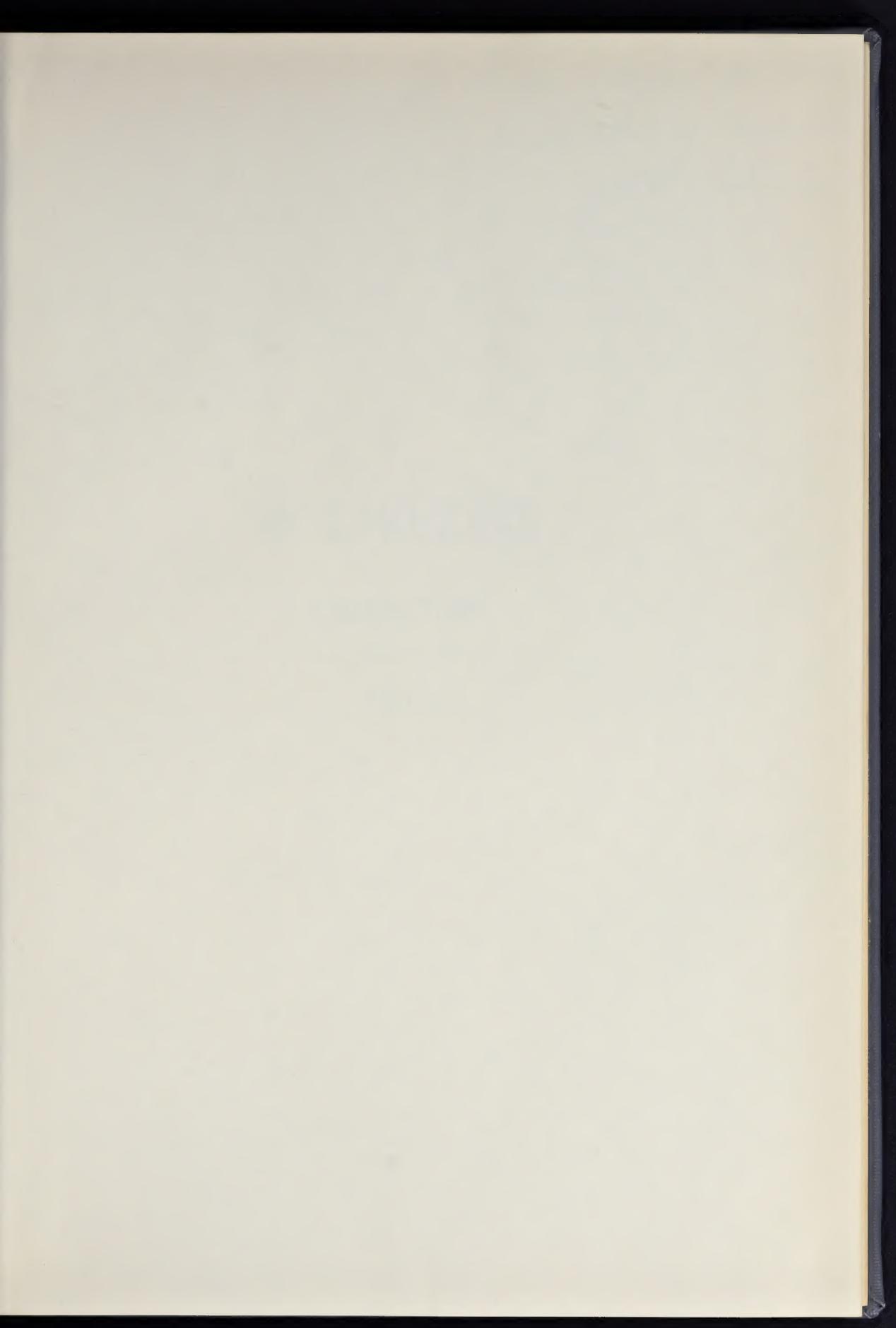
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THE J. PAUL GETTY MUSEUM LIBRARY



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To our dear Chad T. Yerkes  
with kind regards  
W. L. Elkins

# W. L. ELKINS

## COLLECTION

### PART I

N  
5  
E

The Edition of this Catalogue is limited to  
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CATALOGUE  
OF  
**PAINTINGS**  
IN THE PRIVATE COLLECTION  
OF  
**W. L. ELKINS**  
“ELSTOWE,” ELKINS, MONTG. CO., PA.

PART I  
MODERN SCHOOL



MDCCCLXXXVII—MDCCCC

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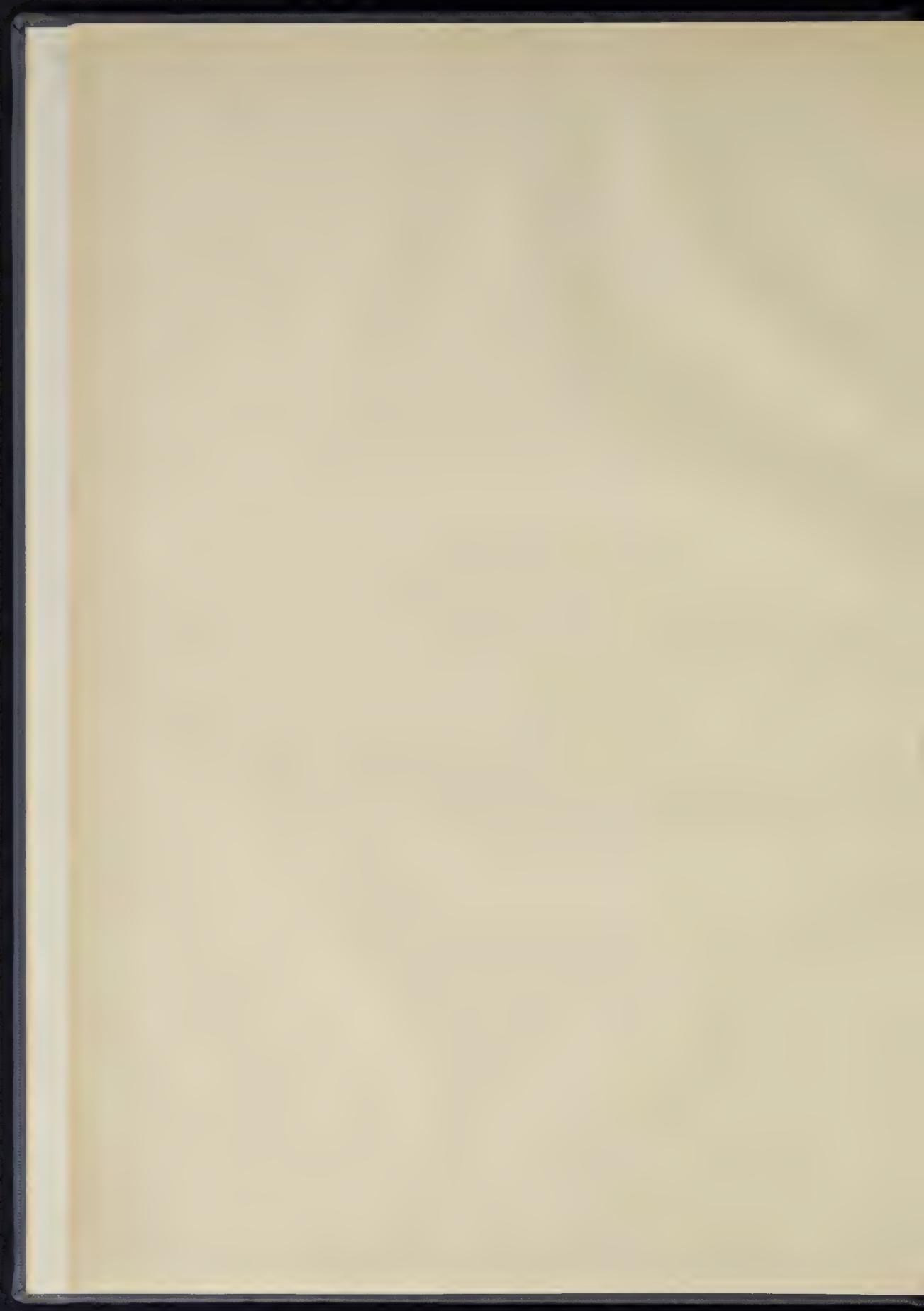
*Note.*—Right and left are used with reference to the position of the painting itself, and not of that of the spectator. The first figure designates the height.

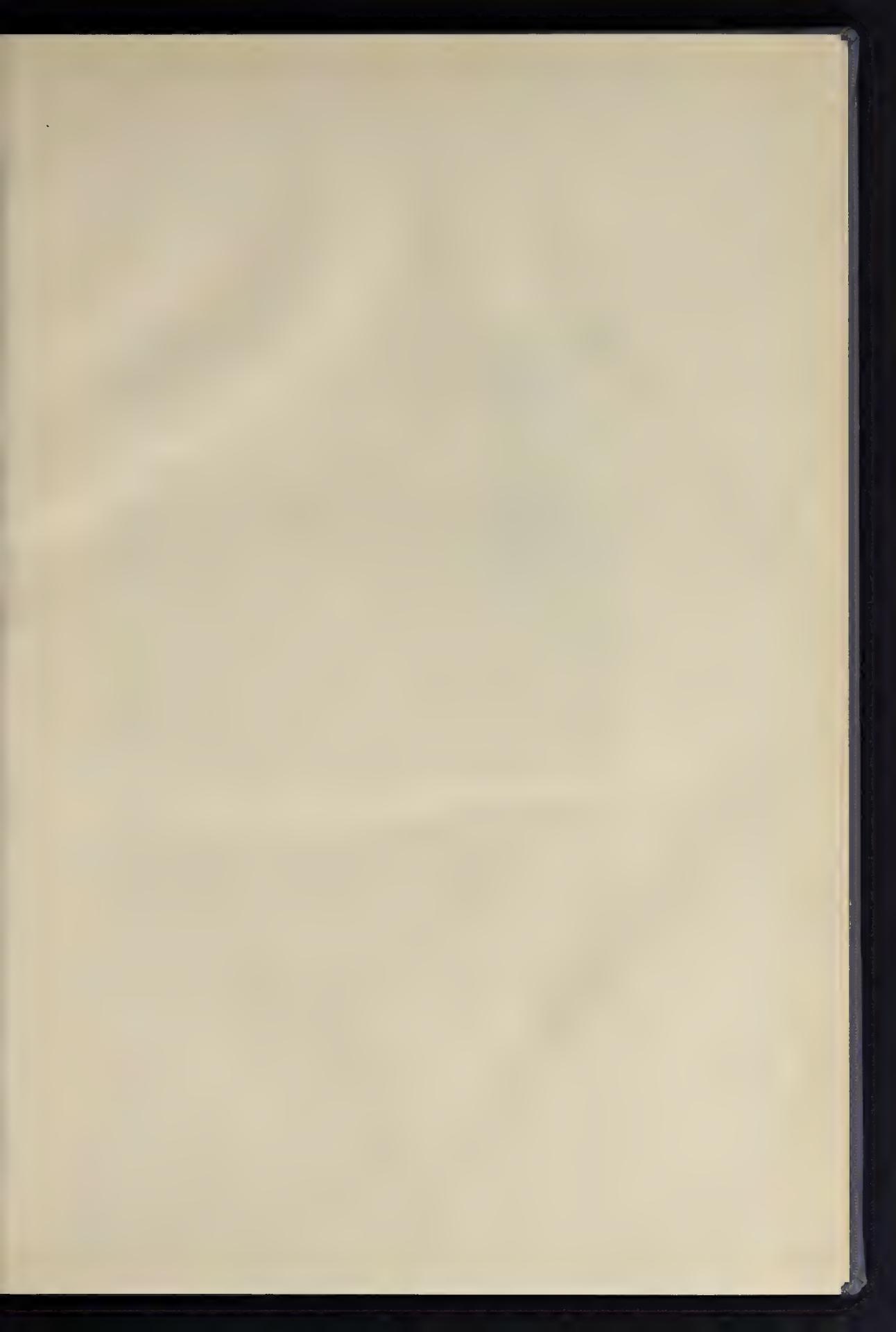
1652

E

v.1

## MODERN PAINTINGS.







BOUDIN EUGÈNE

—Marine

The sea fill<sup>le</sup> the whole foreground,  
stretching between the houses of the town on  
the left and <sup>the</sup> bank<sup>s</sup> on the right. In the



**BOUDIN (EUGÈNE).**

22 x 29.

3—Marine.

The sea, filling the whole foreground, stretches between the houses of the town on the left and its bank on the right. In the foreground and in the distance many ships and boats.

**BOUDIN (EUGÈNE).**

$13\frac{1}{2}$  x  $18\frac{3}{4}$ .

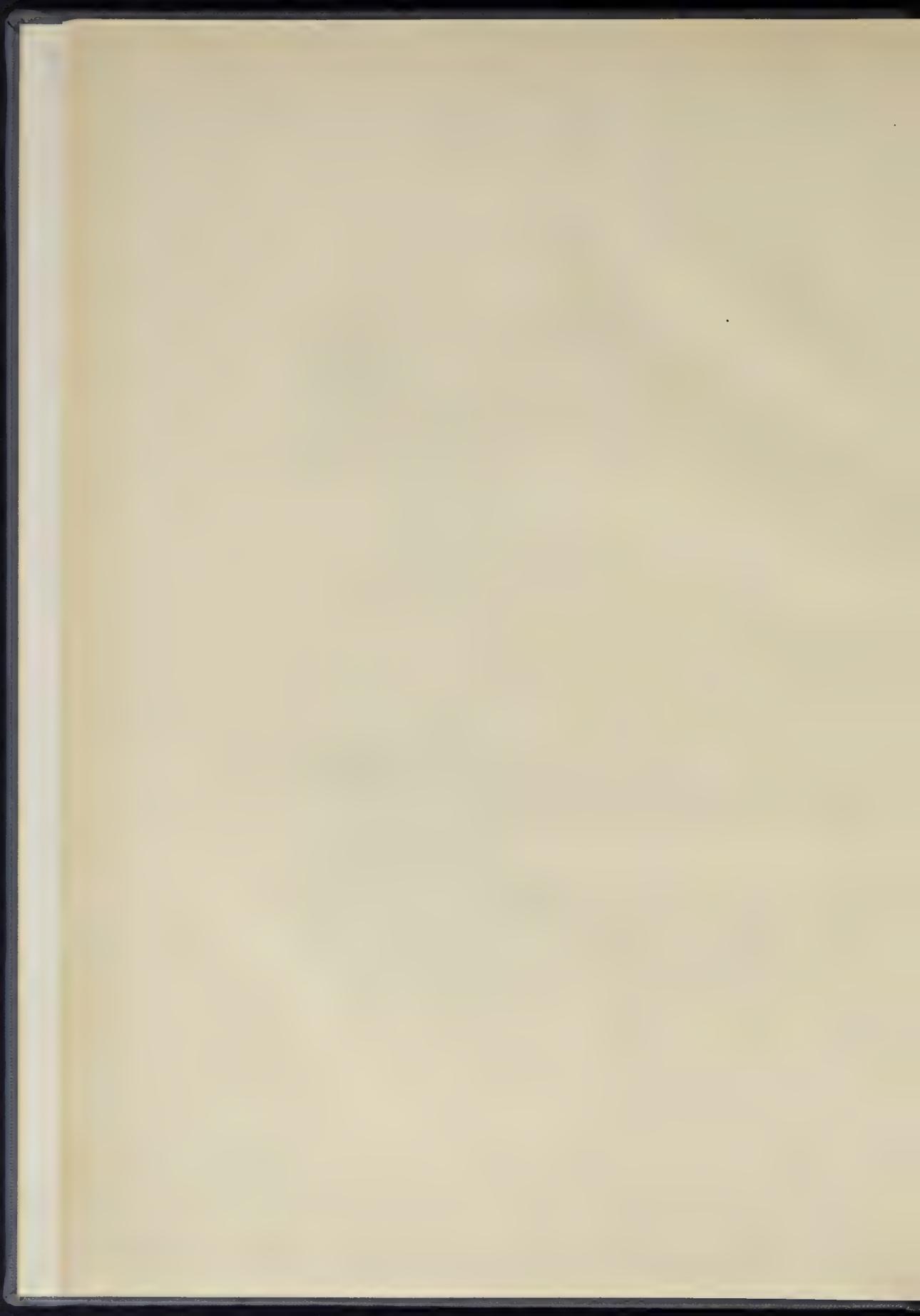
4—Trouville—Washerwomen.

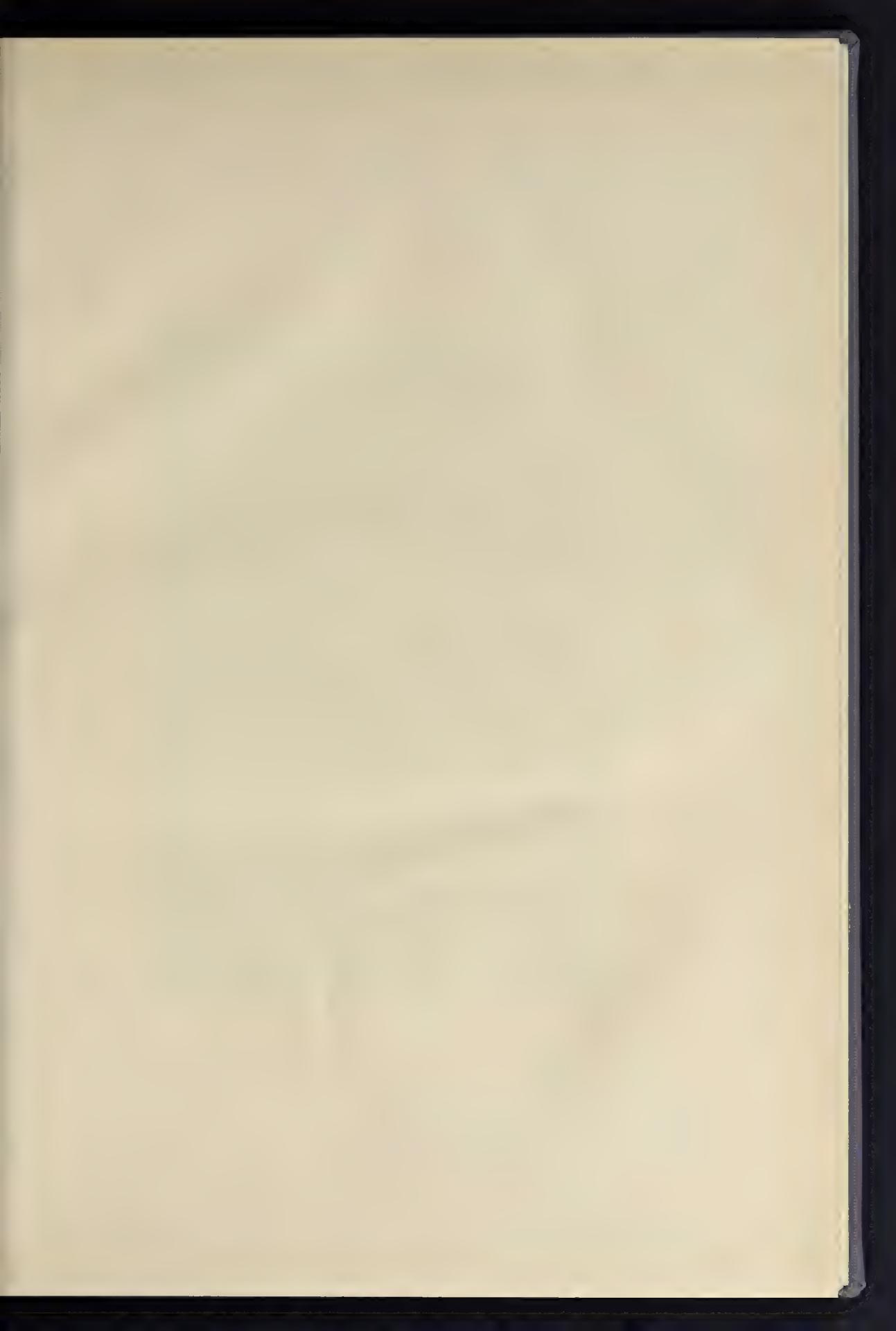
In the distance, on the right, the houses of the village. A river winds past these, forming the foreground into which it curves. On the banks are some washerwomen and beached boats.













Dumbarton, or, Dumb-

In the distance, on the  
water, which fills the fore-  
ground in <sup>the</sup> picture. Numerous  
ships on the river. The houses of the town

Wm. P. F. MORSE,  
1850.  
BY ALICE C. MORSE.



**BOUDIN (EUGÈNE).**

11½ x 16.

5—Dunkirk. Winter Effect by Moonlight.

In the distance, on the left, the snow-covered bank of a river, which fills the foreground and centre of the picture. Numerous ships on the river. The houses of the town in the background.

**CARRIÈRE (EUGÈNE).**

24 x 19 $\frac{3}{4}$ .

6—Little Girl Counting.

A little girl in black dress is counting on her fingers. A study.

FROM THE ARTIST.



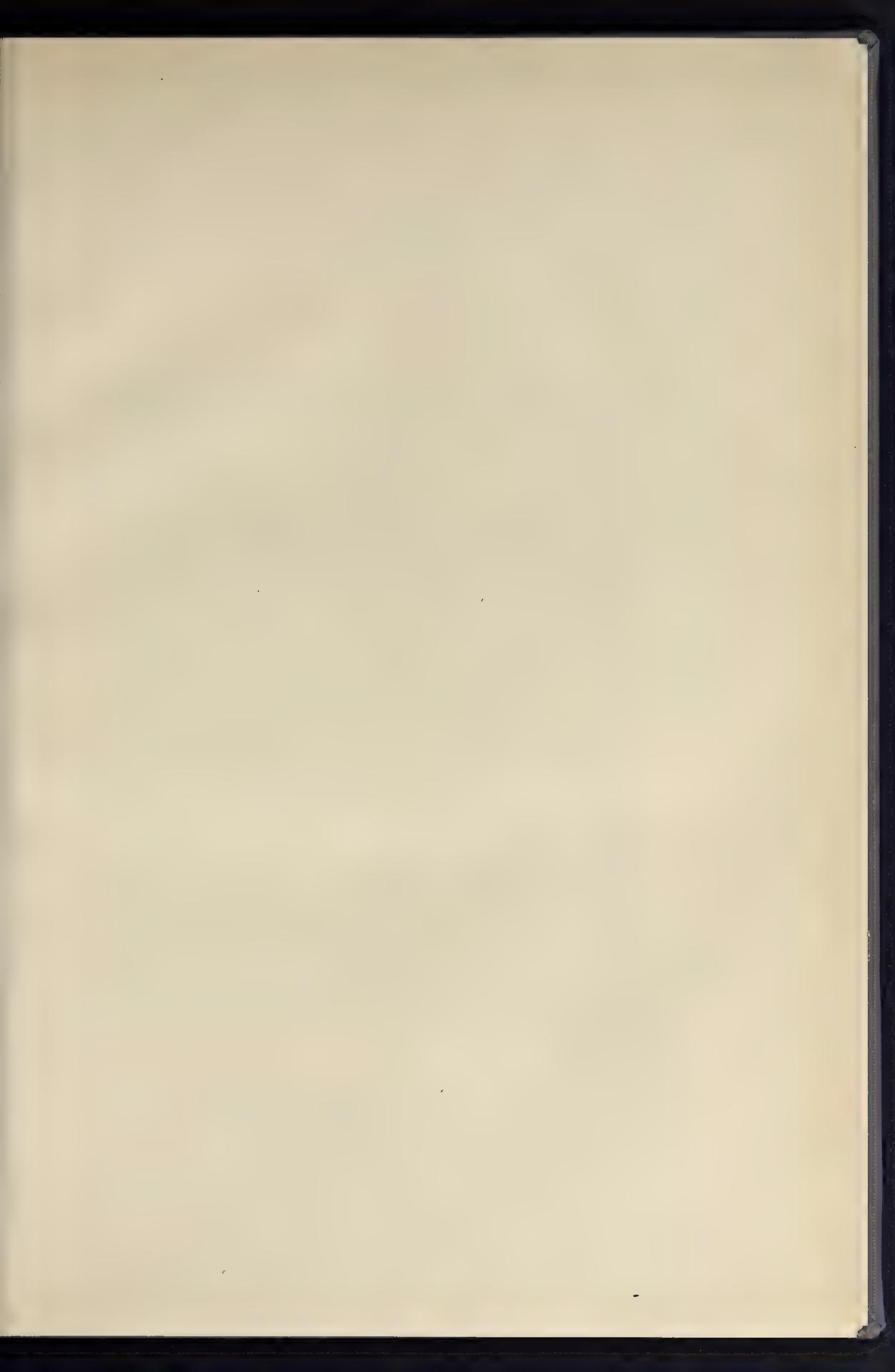
STORY BOOKS

Little Girl Counting.  
Counting.

girl in black dress is counting on  
her fingers. A story.









7—Village Street.



**CAZIN (JEAN CHARLES).**

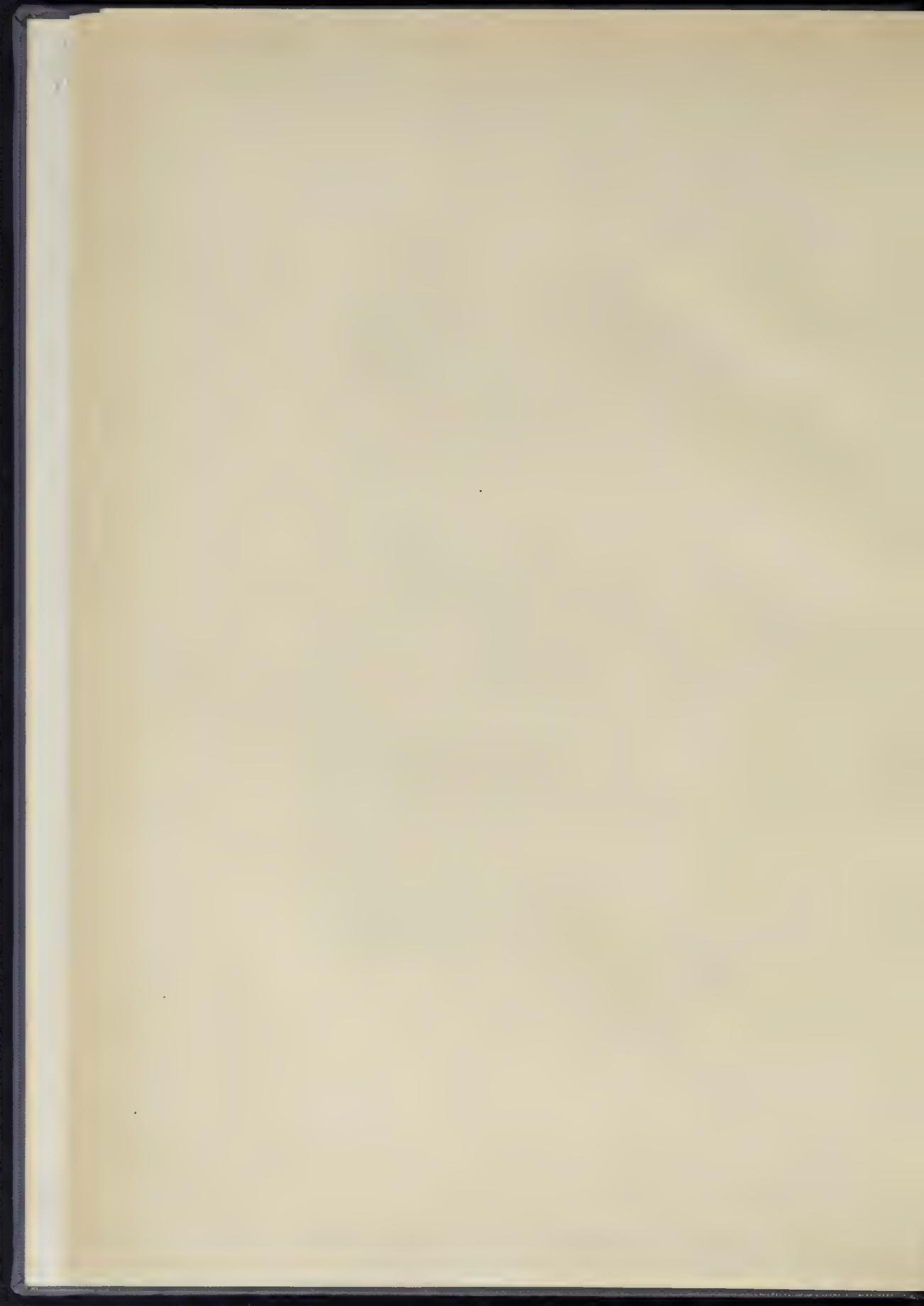
*23 1/2 x 29.*

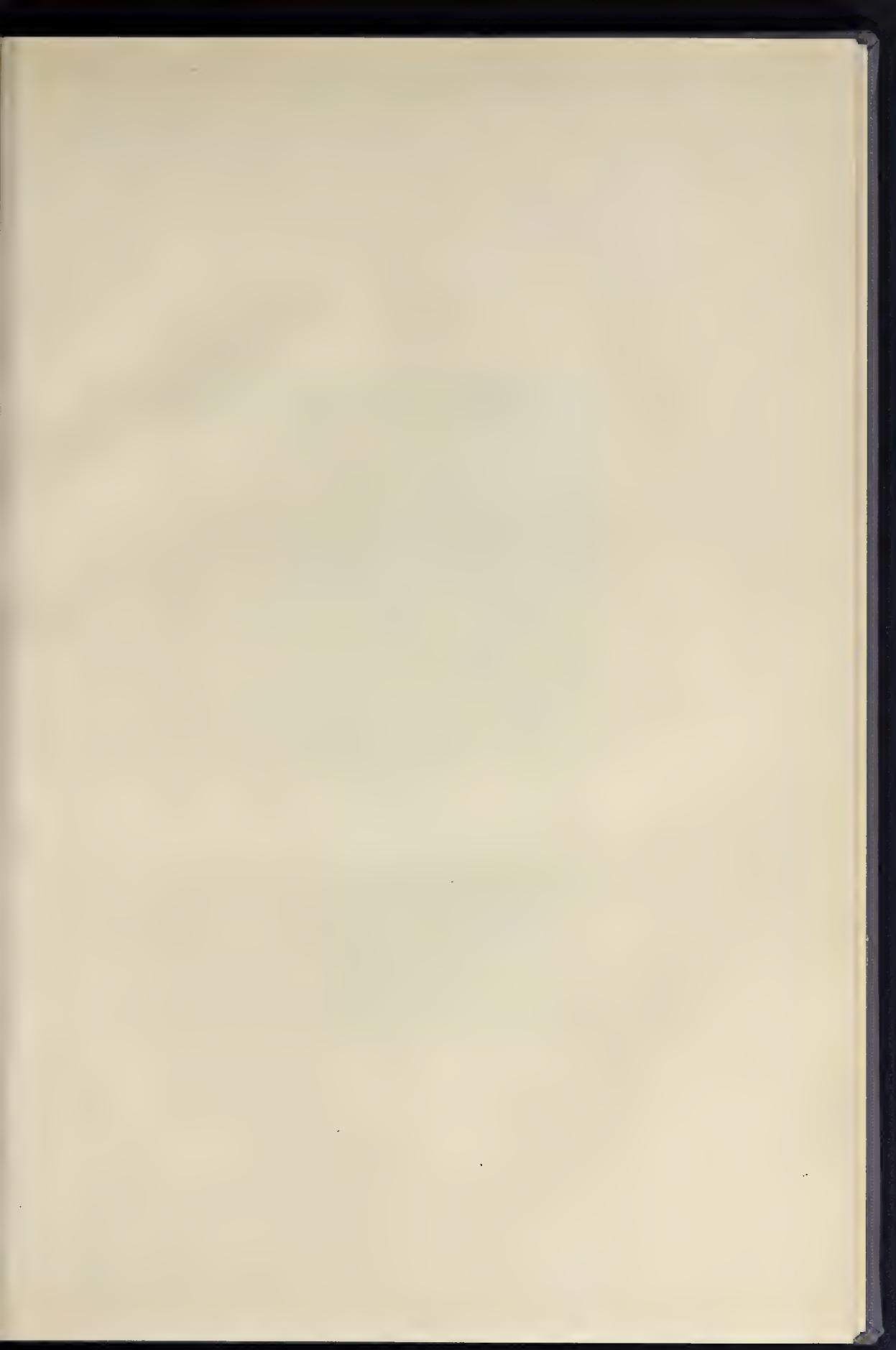
7—Village Street.

On the left and right of the village street, which extends back from the foreground to the rear until it disappears between houses and trees, are the village buildings with trees. A peasant approaches along the street. Light white tone.











9—Château Thien

CHÂTEAU THIEN

On the left, a woman is washing clothes.  
On the left, a bridge with brown roof. On  
the right, in the foreground, s



**COROT (JEAN BAPTISTE CAMILLE).**

$8\frac{3}{4}$  x 13.

9—Château Thierry.

In the foreground, the bank of a small stream, on which a woman is washing clothes. On the left, a cottage with brown roof. On the right, in the foreground, some trees. A steep, tree-covered hill in the background.

**COROT (JEAN BAPTISTE CAMILLE).**

19½ x 30.

**10—The Fisherman.**

On the right, the bank of a river, with trees. Fastened to this a boat in which is a fisherman. The stream on the right fills the middle distance. White pearly effect—exceedingly delicate.

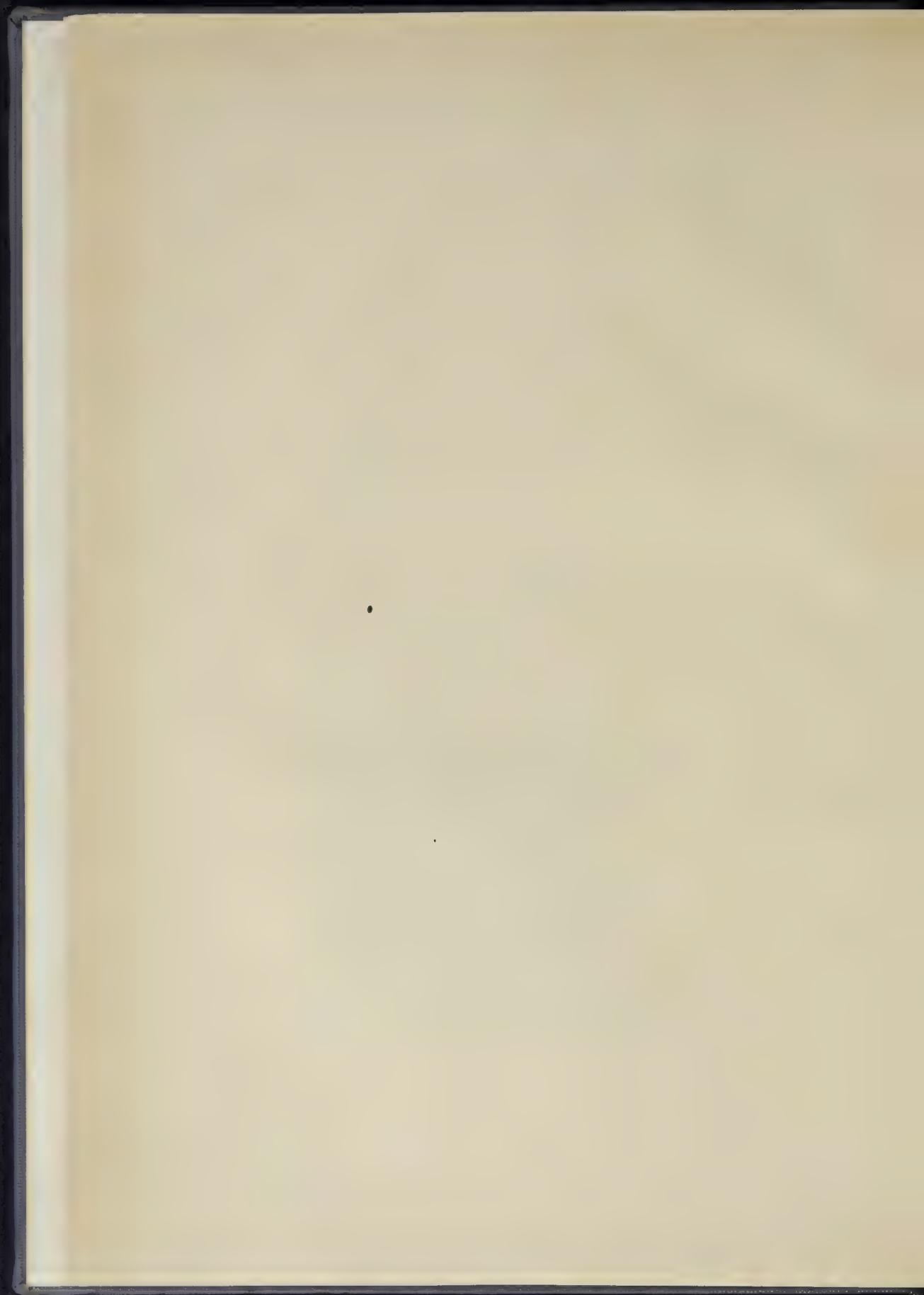
1880-1881. 1882-1883. 1884-1885.

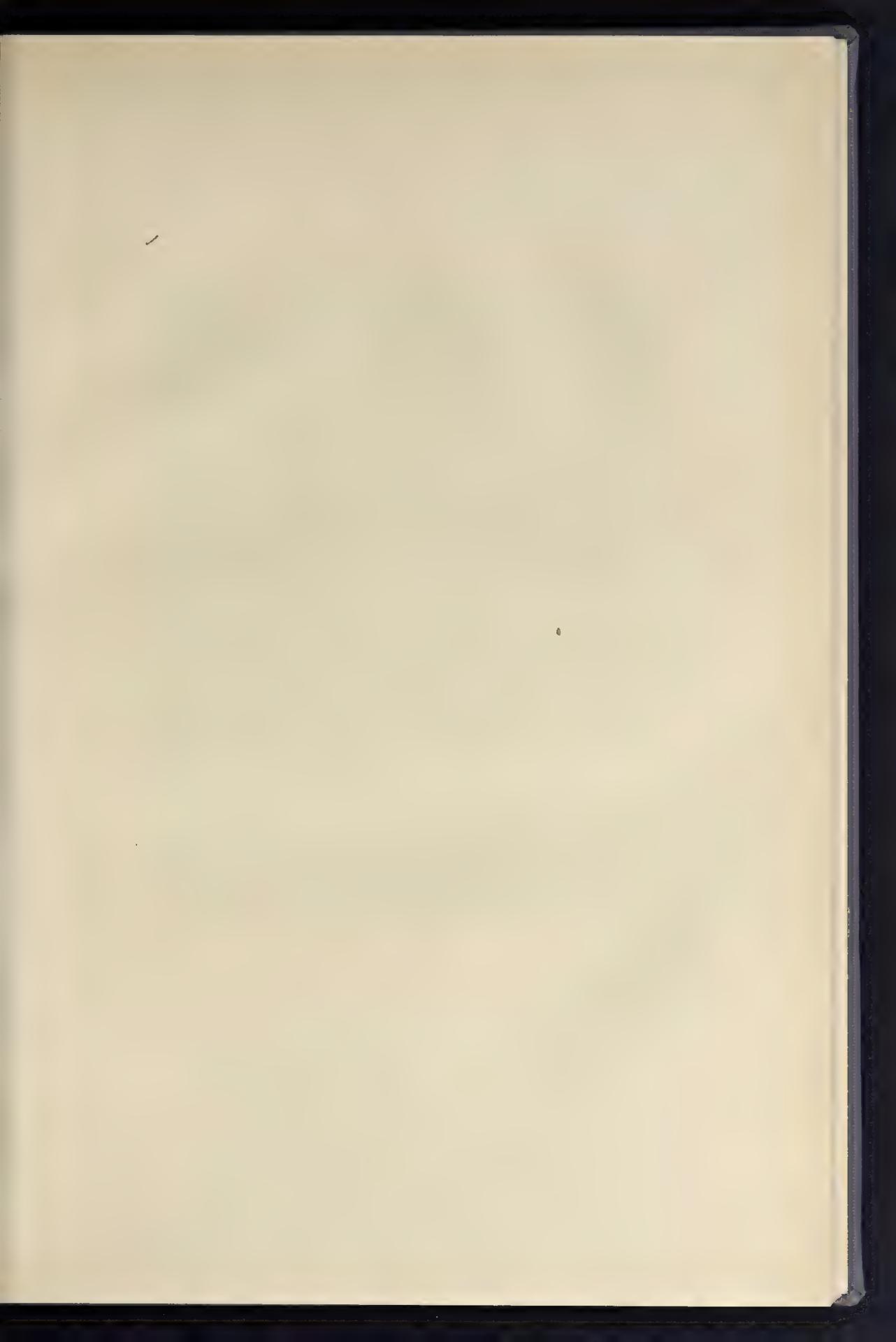
CO-OP. JEAN BAPTISTE CAMILLÉ

FIG. 1. Fisherman 2

comes to this a boat of which is a fisherman. The straight light fills the middle









## COUTURE (THOMAS).

Petit Gille.

1—Petit Gille.

A little child, shown half length, with blue apron and white shirt and cap, holds a tray on which are some glasses.



**COUTURE (THOMAS).**

25 x 21.

11—Petit Gille.

A little child, shown half length, with blue apron and white shirt and cap, holds a tray on which are some glasses.

BARBEDIENNE COLLECTION.

**DAUBIGNY (CHARLES FRANÇOIS).**

$33\frac{1}{2}$  x 59.

**12—Moulin de Gobelle.**

A group of farm buildings, with yellowish-white walls and brown roofs, bedded in trees, in the middle distance. In the foreground, a stream with ducks swimming and cows drinking. Along a road on the right, cows descend, walking towards the stream. A yellowish sky with very light clouds.

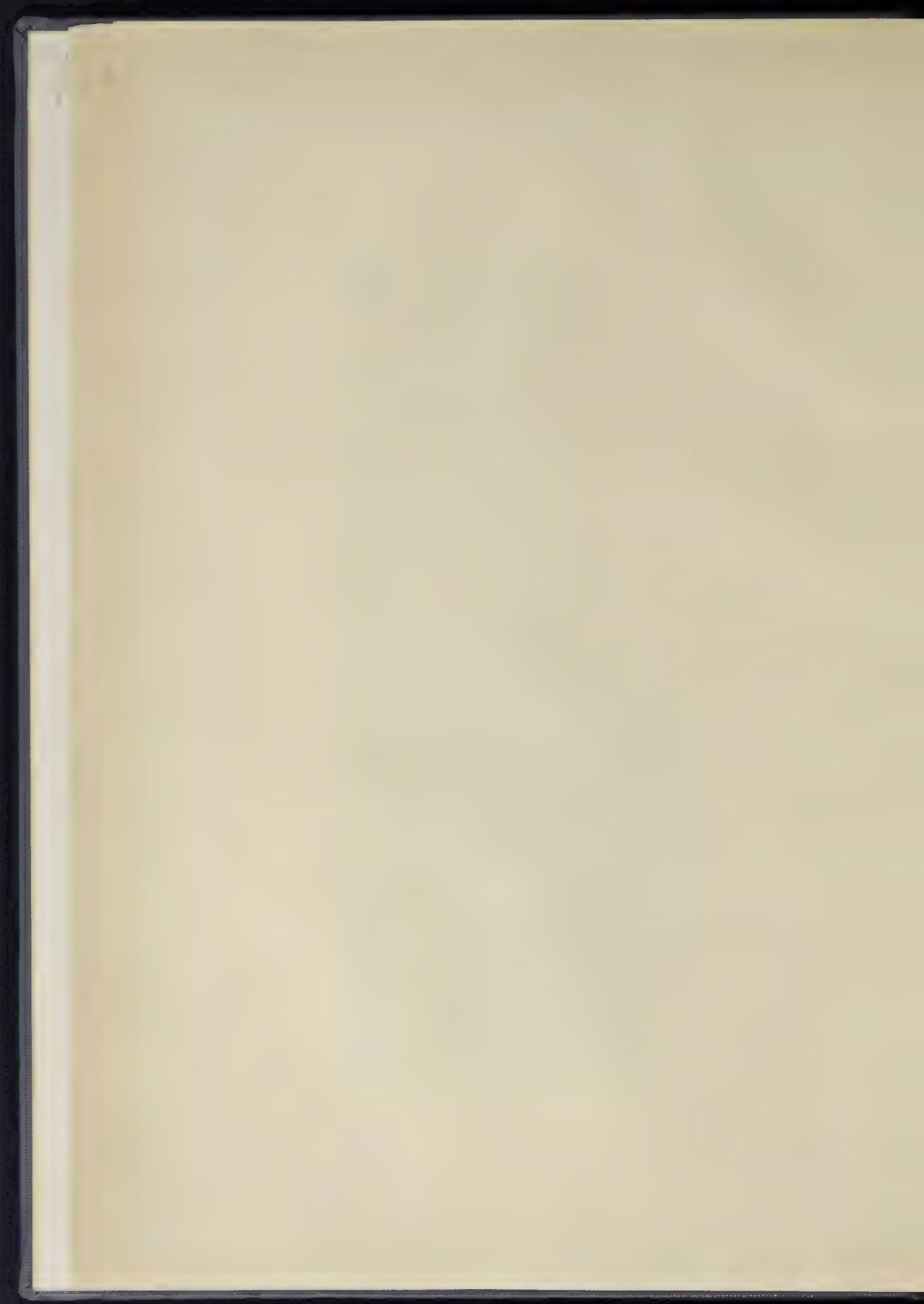


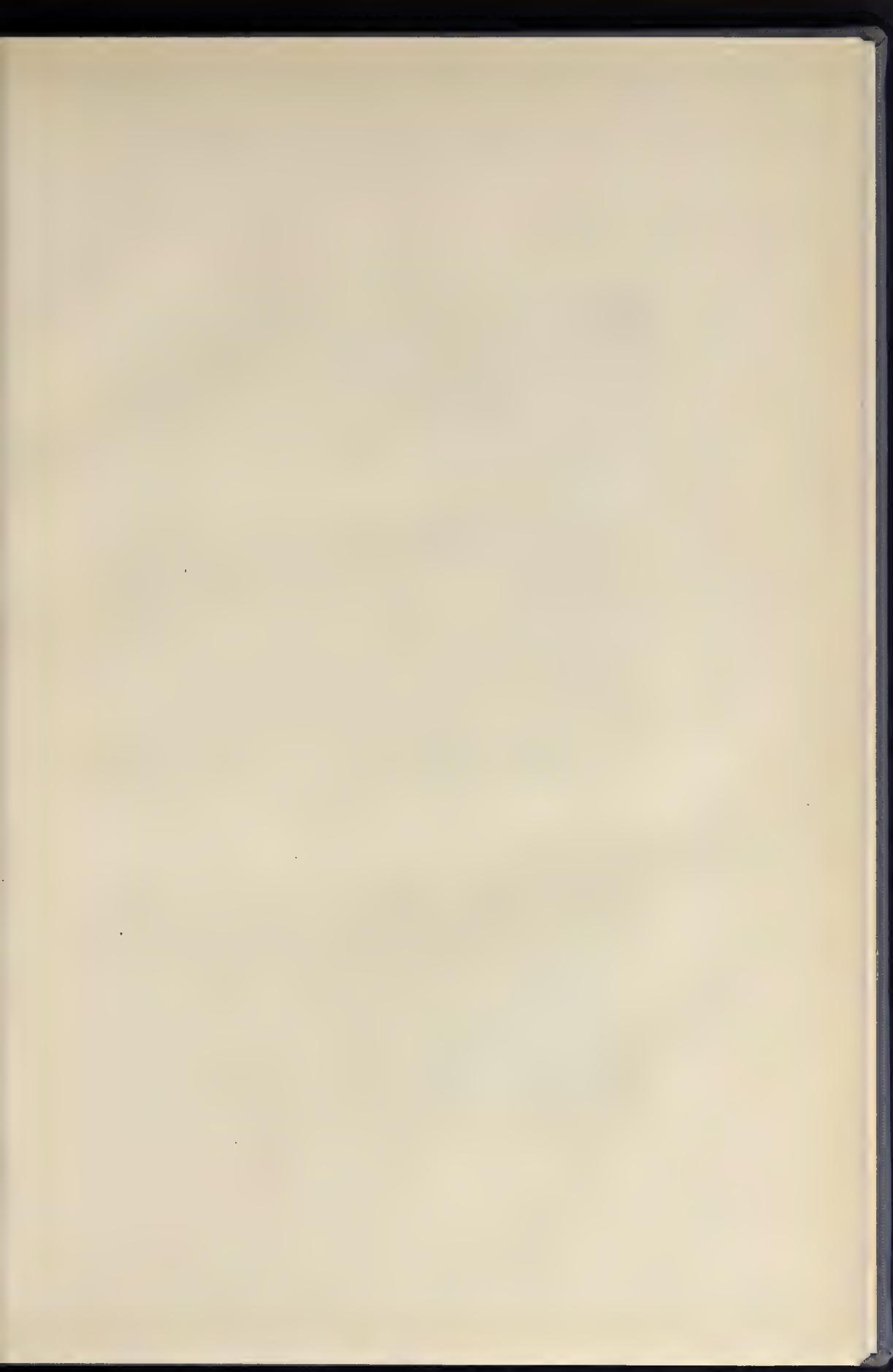
DAUBIGNY (CHARLES FRANCOIS).

DAUBIGNY (CHARLES FRANCOIS).

DAUBIGNY









13—Moonlight.

A flooded meadow bank and stream,  
shown by moonlight. A very heavily  
clouded sky. <sup>Moonlight</sup> Trees on left and right in

DAU M. M. (CHARLES A. NICHOLS)



**DAUBIGNY (CHARLES FRANÇOIS).**

25 x 38½.

13—Moonlight.

A flooded meadow bank and stream, shown by moonlight. A very heavily clouded sky. Trees on left and right in middle distance.

**DECAMPS (ALEXANDRE GABRIEL).**

$6\frac{3}{4}$  x  $8\frac{3}{4}$ .

**14—The Halt during the Hunt.**

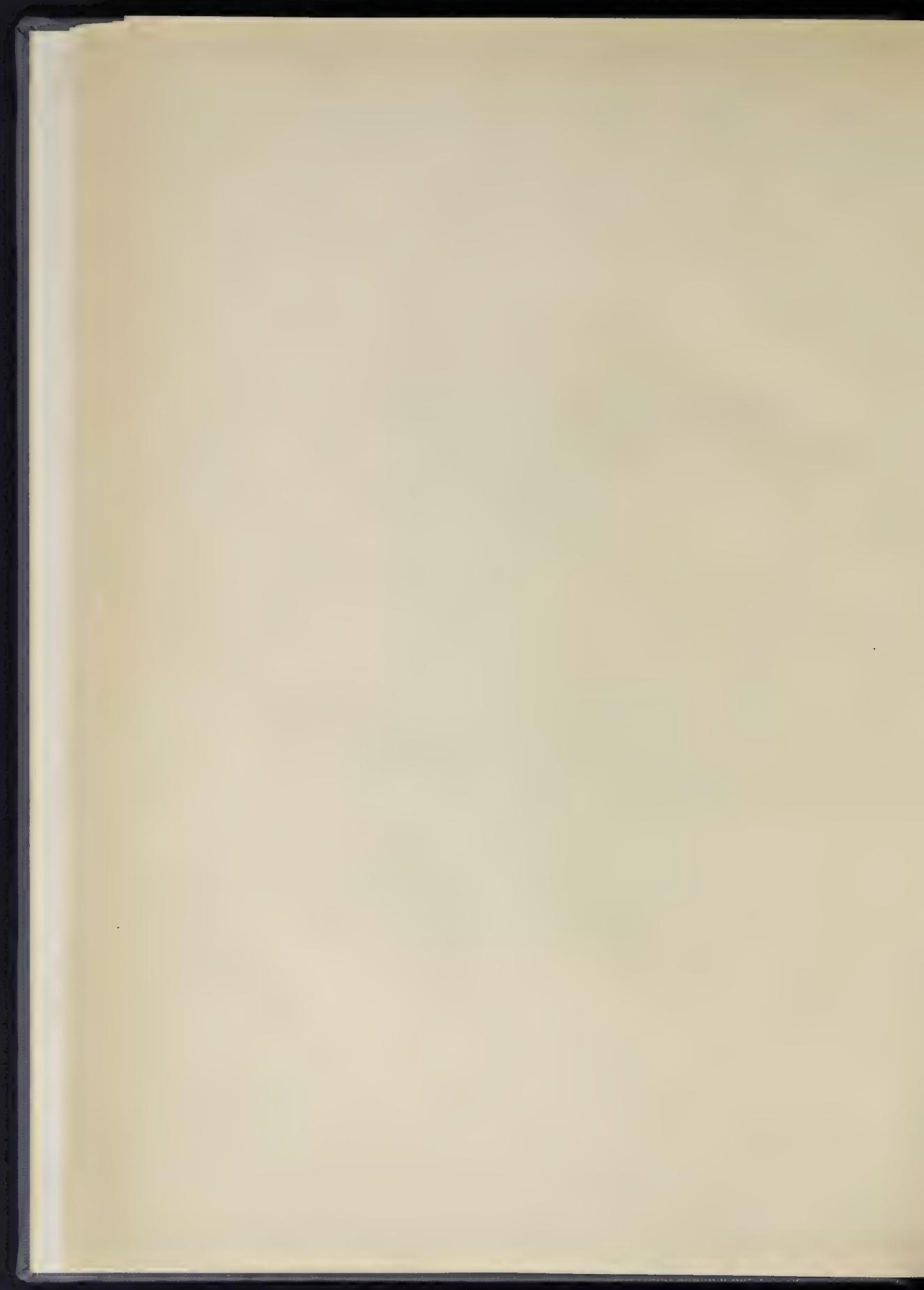
Two dogs, near their master's gun, at the foot of a high rock. In the distance, near the background, the master, with bag hung over his shoulder, waves his hat in his right hand, to attract attention, his back being turned.

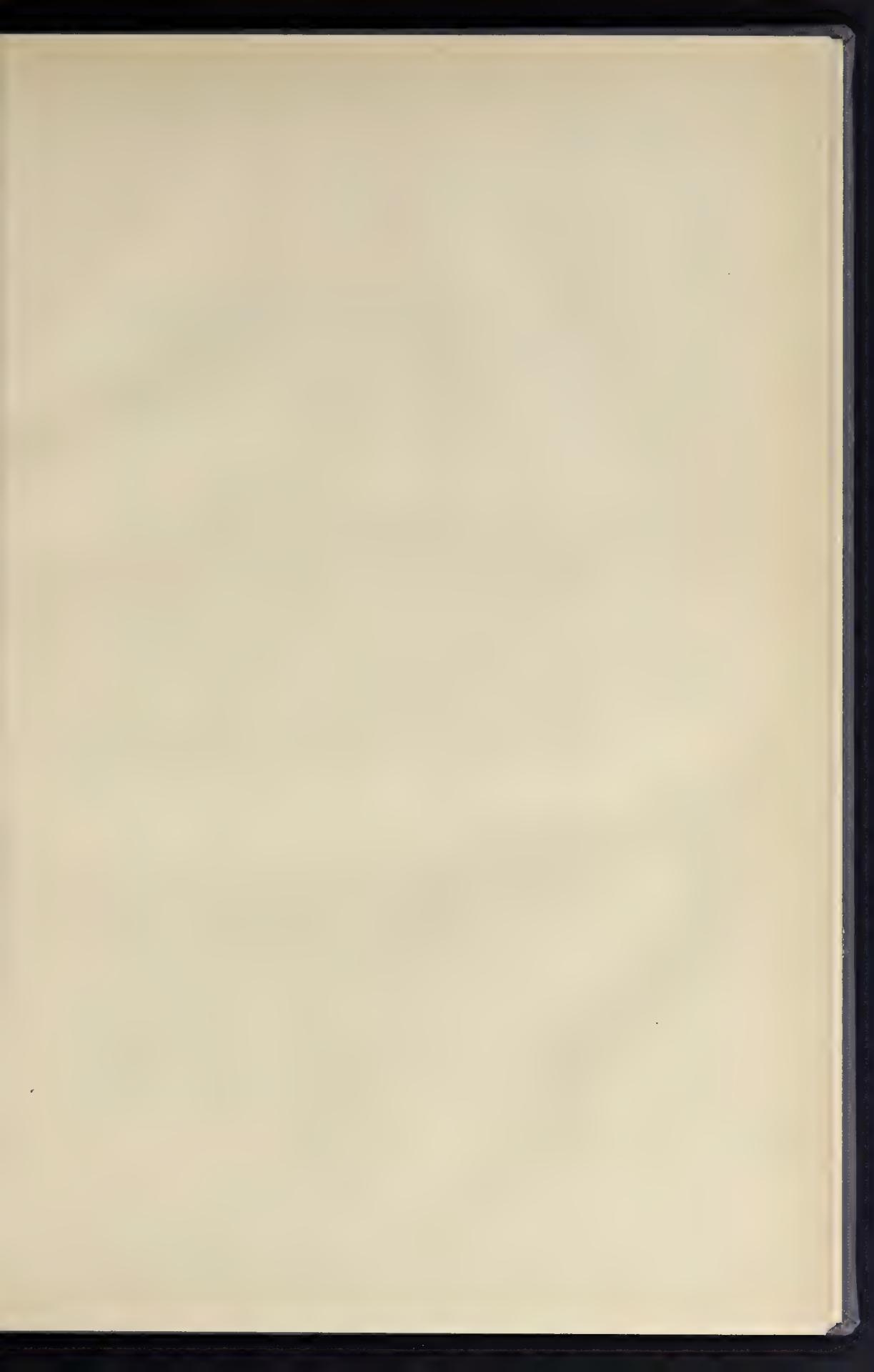


U.S. ALEXANDRE GABRIEL.

122









--Grenadiers at the Camp of St. Maur.

At the Camp of St. Maur, troops are assembled for the attack. Some lying down by others standing by their



**DETAILLE (ÉDOUARD).**

$22\frac{1}{2}$  x 36.

15—Grenadiers at the Camp of St. Maur,  
1868.

On the field of St. Maur, troops are assembled for parade, some lying down by their stacked guns, others standing by their horses, and others mounted.

DIAZ DE LA PEÑA (NARCISSE VIRGILE).

11½ x 18½.

16—Les Baigneuses.

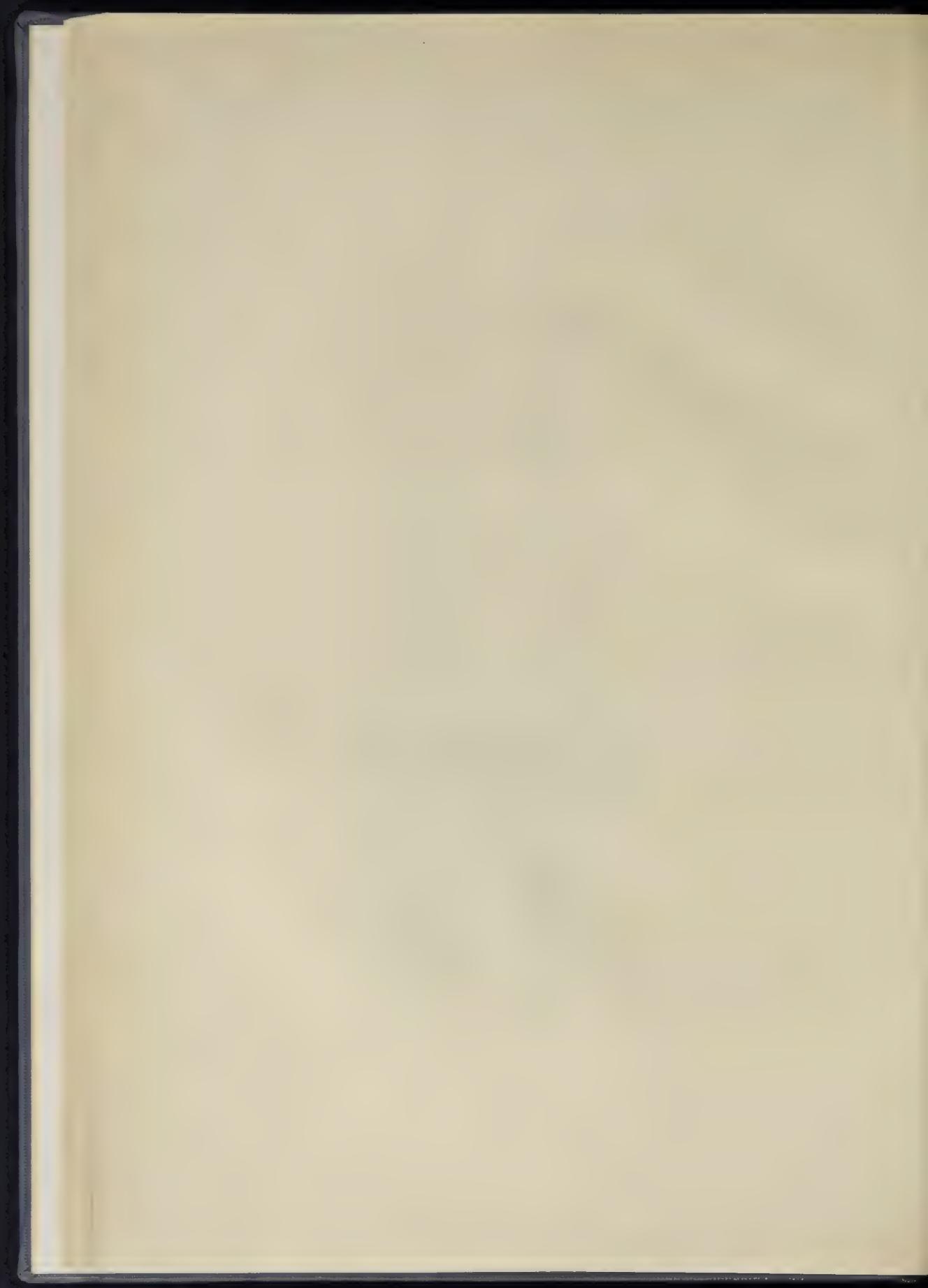
Several women bathing, and preparing to bathe, on the banks of a small stream. A rolling country, with trees, in the background. Light blue sky.

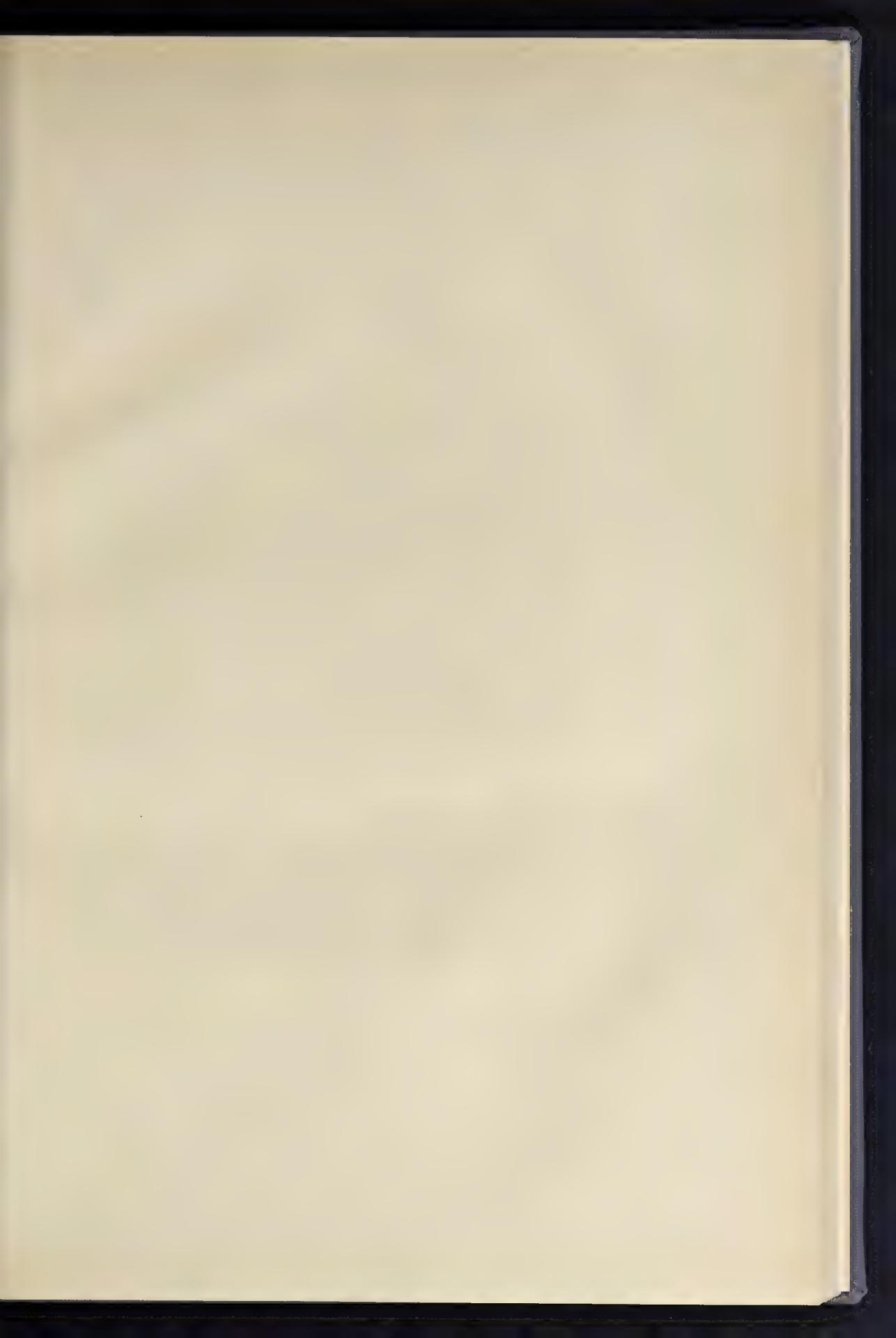


LA PETITE NARCISSE VIRGILE

PAR  
LE PROFESSEUR  
NARCISSE VIRGILE  
LES EDITIONS









Trees on the top of a hill. An eagle is perched on the top of a tree. On the right, watching the eagle, are several children.

Birds and Eagle.



**DIAZ DE LA PEÑA (NARCISSE VIRGILE).**

15 x 18½.

**17—Boys and Eagle.**

Trees on the right. An eagle perched on the top of a high fence. On the right, watching the eagle, are several children and dogs.

**DIAZ DE LA PEÑA (NARCISSE VIRGILE).**

87 x 57.

18—Spring.

A woman, bareheaded, with pink and blue dress, holds in her hand flowers she is scattering in front of her. An intense blue sky, with light clouds. Background of trees.



LA PEÑA INARIO, o MONTILLER.

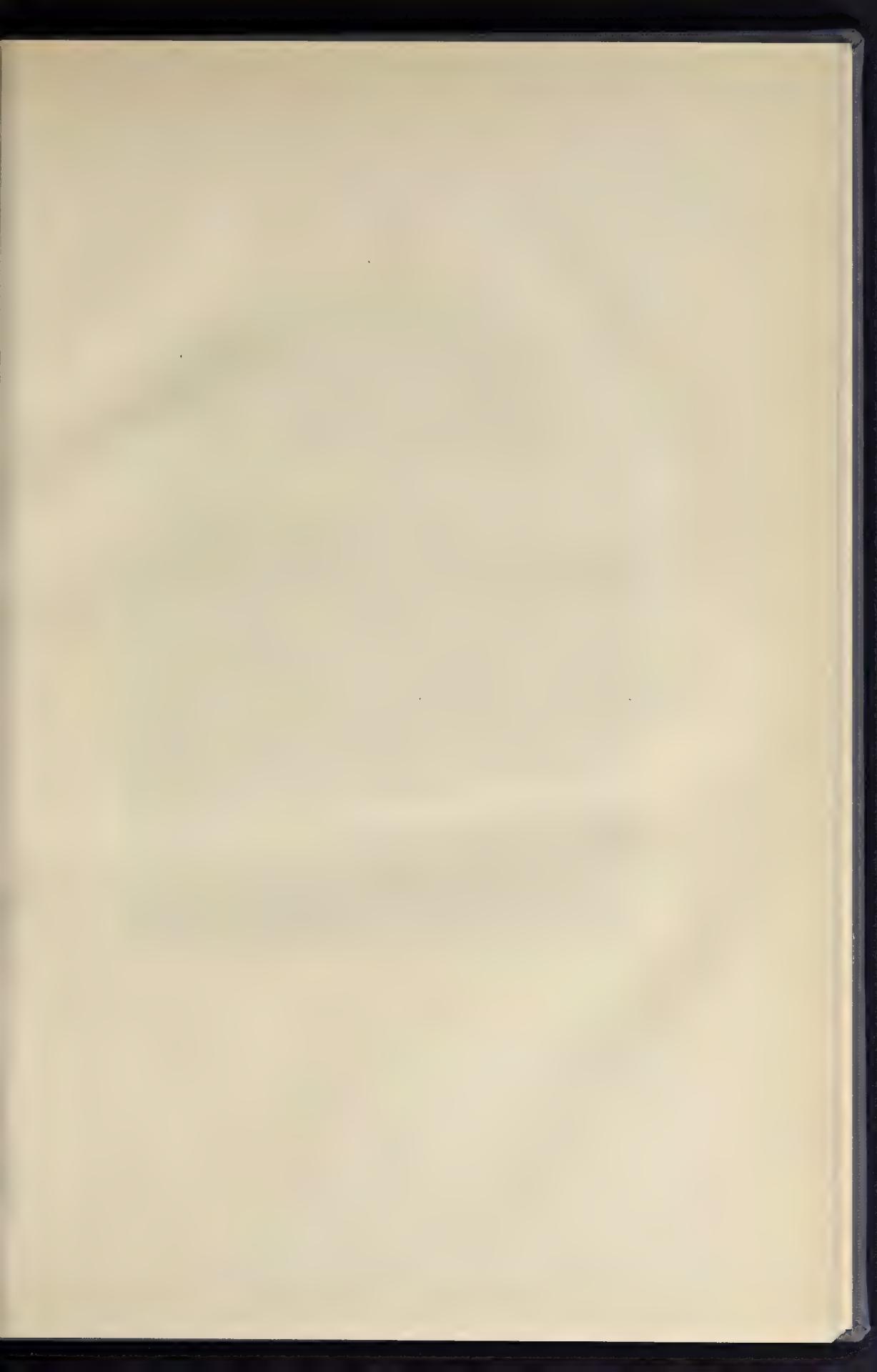
18

LA PEÑA INARIO, o MONTILLER.

Spring.











GRISON (FRANÇOIS ADOLPHE).

19—Country Scene. Country Scene.

In the interior of a handsome saloon a countryman and a countrywoman gaze open-mouthed at a Buhl clock hanging on the wall.



**GRISON (FRANÇOIS ADOLPHE).**

10 $\frac{3}{4}$  x 8 $\frac{5}{8}$ .

19—Country Scene.

In the interior of a handsome salon a countryman and a countrywoman gaze open-mouthed at a Buhl clock hanging on the wall.

**HARRISON (ALEXANDER)**

$37\frac{1}{2}$  x 56.

**20—The Sea—Fishing Boats.**

A blue sea, with green reflections. Some ships under full sail. In the distance, on the right, some buildings. High sky, with moving clouds.

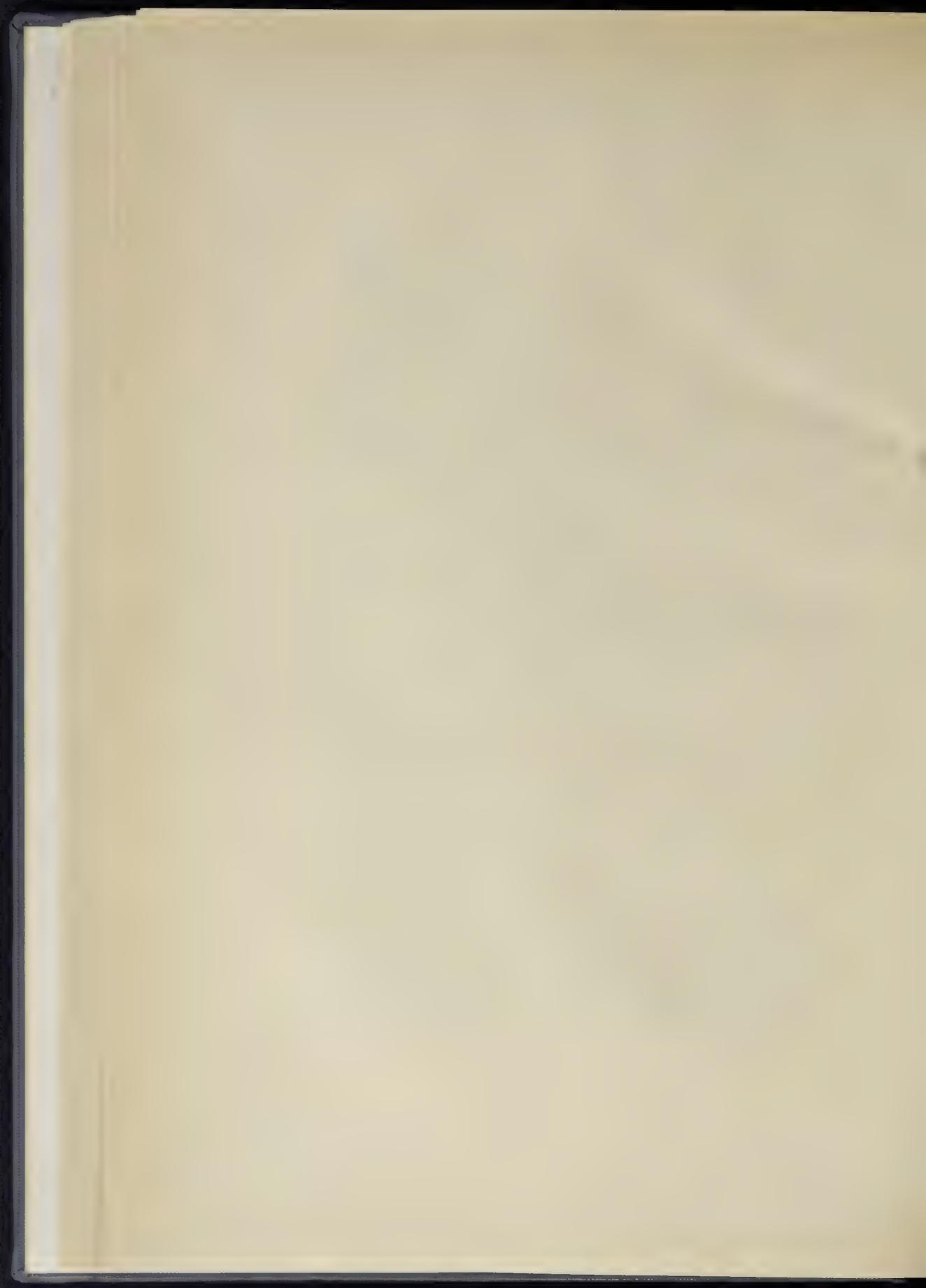


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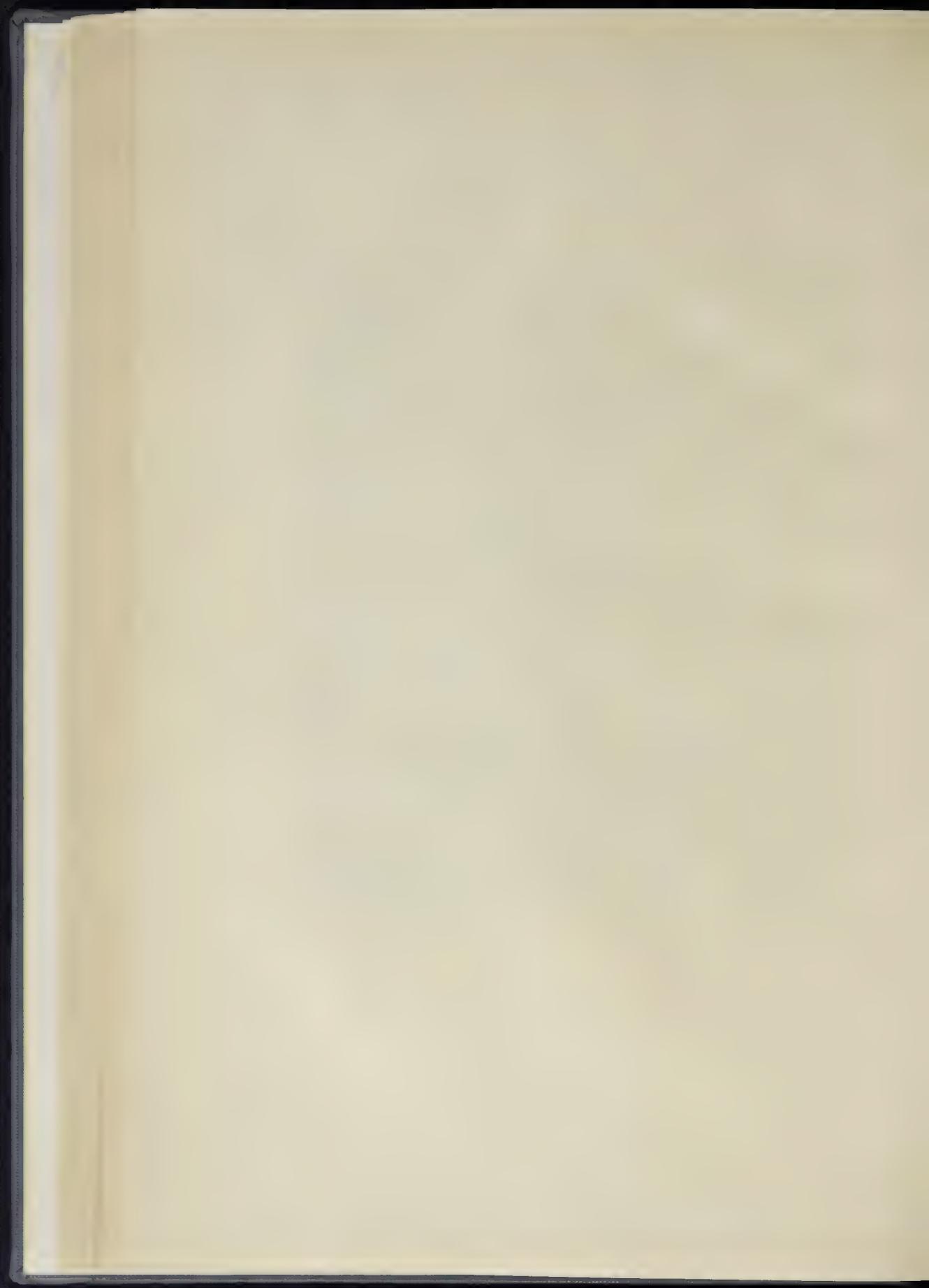


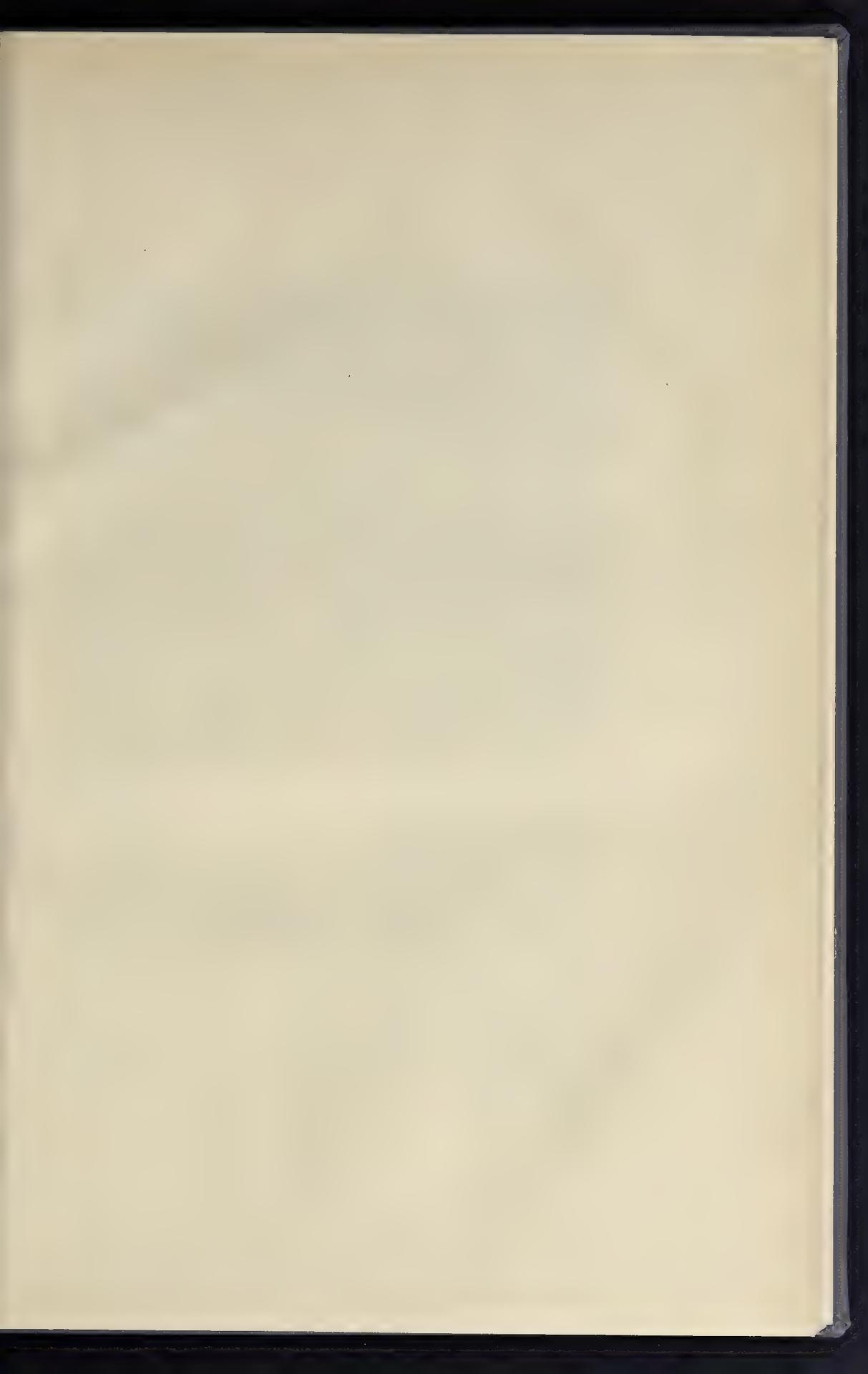


INNESS (GEORGE).

Montclair Woods









302 W

shady grove of <sup>WHEAT</sup> <sup>SPRING</sup> trees, a fence. A meadow  
or field in the <sup>WHEAT</sup> <sup>SPRING</sup> <sup>SUMMER</sup> <sup>FALL</sup> <sup>WINTER</sup> <sup>SPRING</sup> <sup>WINTER</sup> <sup>SPRING</sup>  
foreground, a massive tree



**INNESS (GEORGE).**

30 x 46.

**23—Summer Landscape.**

A herd of cows are being driven into a shady grove towards a fence. A meadow orchard in the middle ground, on the right. Large elm trees shade the meadow. Mid-summer scene. On the left, nearly in the foreground, a massive tree trunk.

AMERICAN ART ASSOCIATION COLLECTION.

**ISABEY (EUGÈNE).**

24 x 16¾.

**24—Leaving the Cathedral.**

In the background, the front of a cathedral, with open door, from which a large bridal party is emerging, down the broad steps. In the background, on the extreme right, the houses of a village.

GEORGE F. TYLER COLLECTION.



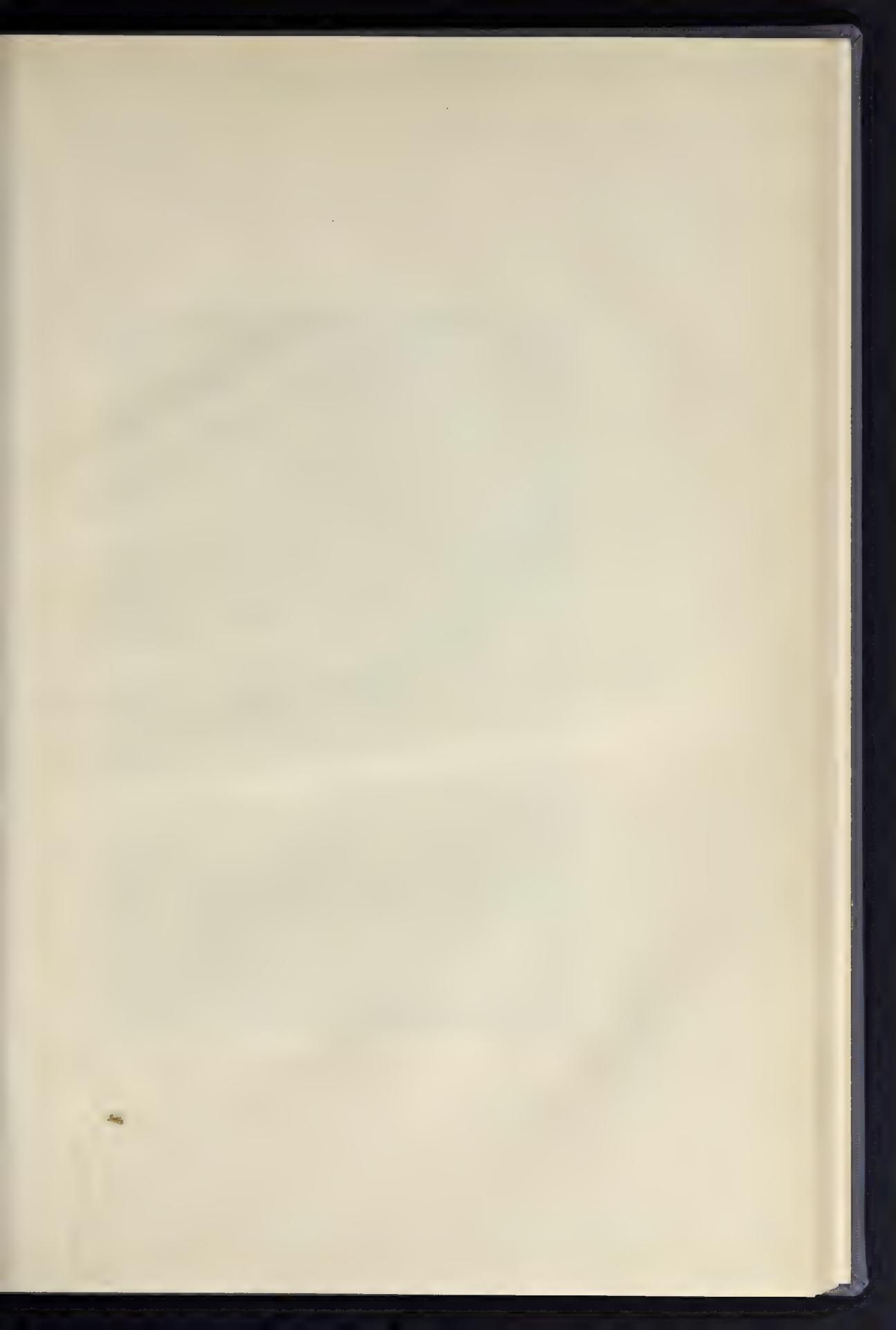
SAIGON, VIETNAM

SAIGON, VIETNAM

Leaving the Cathedral  
In the background, the Hotel Majestic  
with open door front, a typical









ISRAELS (JOSEPH).

25—The New-Born.

The young mother in bed — In front, on  
the right, the nicely born  
The New-Born. 25  
" — Young to the left, by window in fore-  
11.



**ISRAELS (JOSEF).**

$11\frac{1}{2}$  x  $17\frac{3}{4}$ .

**25—The New-Born.**

The young mother in bed. In front, on the right, the newly born child in its cradle. The nurse knitting, at the bedstead, on the left. Lighted from left, by window in foreground.

**ISRAELS (JOSEF).**

11 x 17 $\frac{1}{2}$ .

**26—The Fisherman's Family.**

An interior. Mother holding her child, seated at a table by a window, through which is seen a distant view of the ocean and stormy sky.



ESKEL'S GOSPEL

by E. Sheen — 1900









ISRAELS JOSEPH.

53 x 69 $\frac{1}{2}$ .

—Old Friends.

an is smoking his pipe. I

old friend which is a mug.

111



**ISRAELS (JOSEF).**

53 x 69½.

27—Old Friends.

In a room dimly lighted from the right,  
an old man is seated, filling his pipe, his  
dog watching him in front. By the window,  
an old wooden table on which is a mug.

J. S. FORBES, OF LONDON, COLLECTION.

**JONGKIND (JOHAN BARTHOLD).**

18 x 13.

28—The Artist's House.

In the foreground a stream on which are a boat and some ducks. In the middle distance and background, on the bank, a house and some women washing. On the right, bushes.



ONOKIYU - GUN - TATE

1. AVANTAGE









JONCKIND JOHAN B.

20—Marine.

Marine.

JONCKIND (JOHAN BARTHOLDI)

9



**JONGKIND (JOHAN BARTHOLD).**

16½ x 22.

29—Marine.

In the foreground, an arm of the sea, on which are ships. A high sunset sky. Yellow effect.

**LAURENS (JEAN PAUL).**

45 x 58.

30—Torquemada, Grand Inquisitor.

Torquemada, standing before Ferdinand and Isabella, seated on a throne bench in a room lighted by a window over their heads, holds a cross and menaces them.

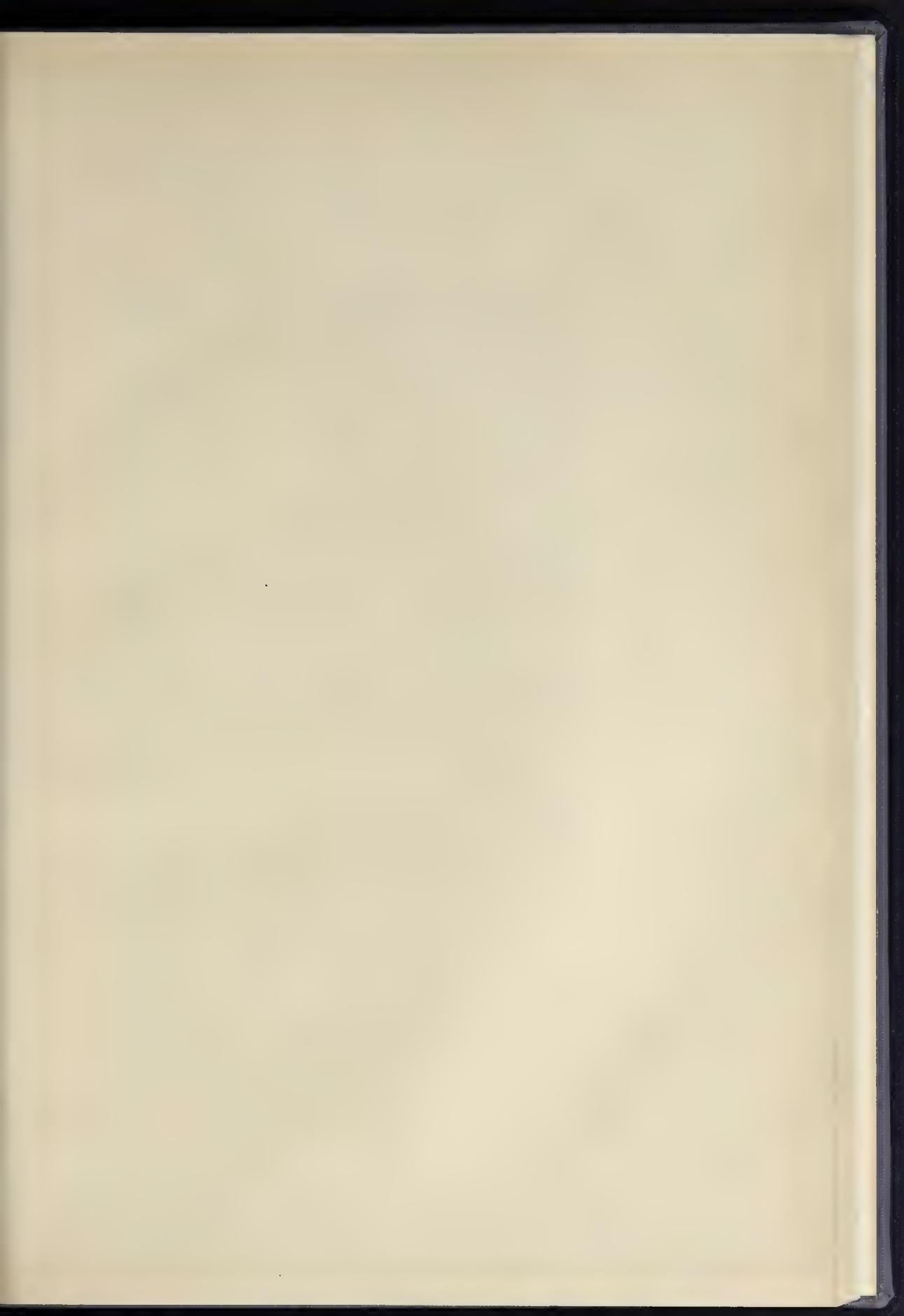


LAURENCE N. PAUL

LAURENCE N. PAUL,  
University of California, Berkeley,  
Berkeley, California 94720









C. NE STANISLAS).

i. View of Paris.

the foreground. In the dis-

TRÉPINE (D. L.).  
View of Paris

View of Paris



**LÉPINE (STANISLAS).**

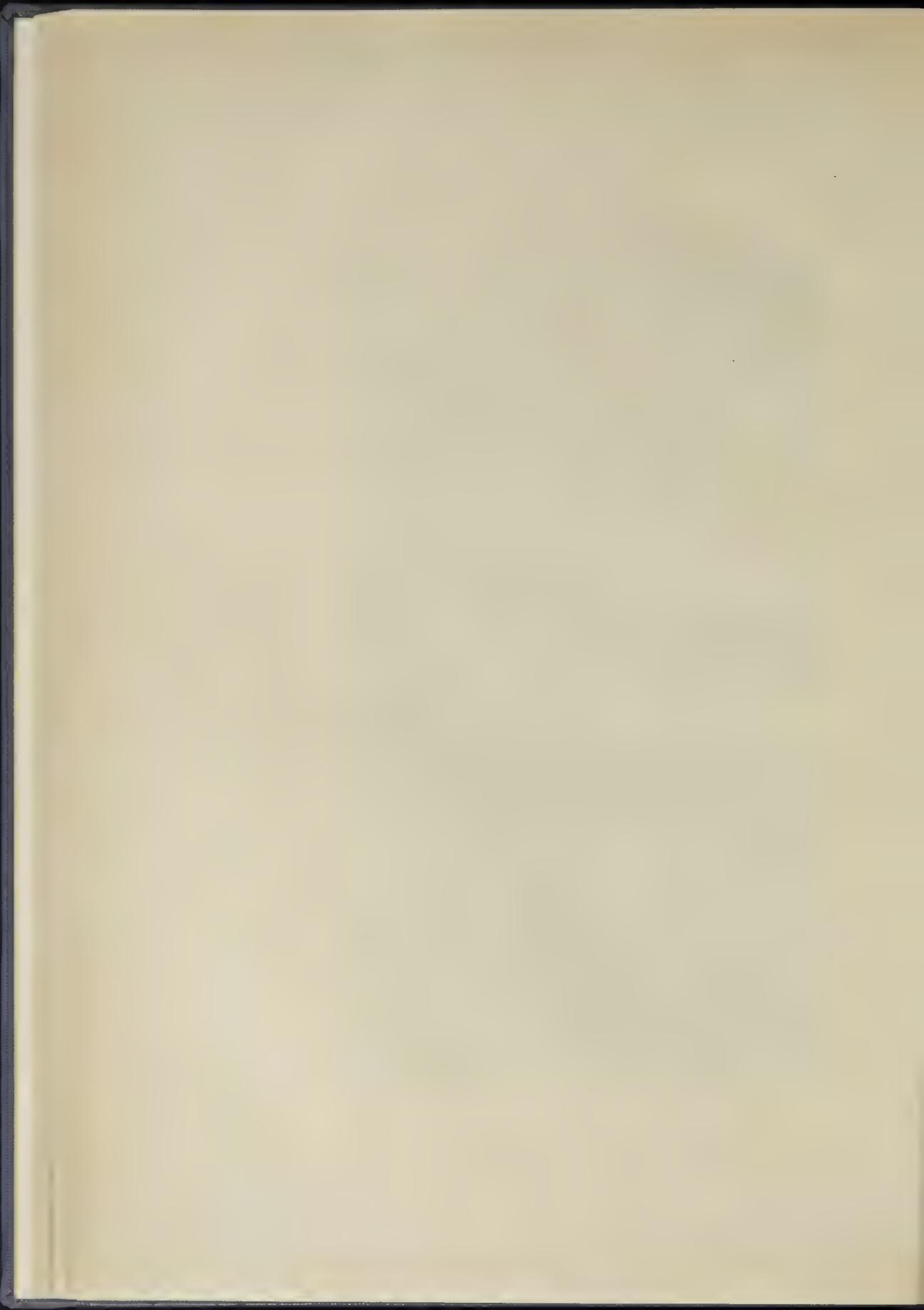
$17\frac{1}{2} \times 29\frac{1}{2}$ .

31—View of Paris.

The Seine in the foreground. In the distance, on the left, filling the whole background, the buildings of Paris, including the Church of Notre Dame. A bridge spans the Seine in the middle distance. On the right bank, some peasants. Moored near the shore, house and rowboats.

1.  $\Delta$  (or  $\mathcal{R}$ )  $\approx 1$ )  
2.  $\tau_{\text{rel}}$  ite.









16 LÉON AUGUSTIN

c. 16 1/2 x 33

LHERMITTE (LÉON AUGUSTIN).

Woman with Jug.

In the background, a rising hill with trees.

with light blue apron and dark dress, carry-



**LHERMITTE (LÉON AUGUSTIN).**

$27\frac{1}{8}$  x  $16\frac{1}{8}$ .

**33—Woman with Jug.**

In the background, a rising hill with trees.  
In the foreground, a part of a road, along  
which advances a bareheaded peasant woman  
with light blue apron and dark dress, carry-  
ing a jug.

**MARIS (JACOB).**

50 x 37 $\frac{1}{4}$ .

34—Scheveningen.

A rough sea. In the middle distance and centre a boat. Other shipping in the distance. A high, heavily clouded sky.



Van Maris Jacobus  
34

MARIS (JACOB)

34— Scheveningen, Scheveningen.

1900. A. H. C. 1900.









The red-roofed brown buildings of the town on the right bank of the canal, when

A high, thin, pale sky, with heavy white clouds.

MARSHALL  
Amsterdam  
PP (ACOB)

PRINTED IN U. S. OF U. S. OF LOS ANGELES



**MARIS (JACOB).**

30 x 58.

35—Amsterdam.

The red-roofed brown buildings of the town on the right bank of the canal, which stretches in the foreground across the picture and is lost in the distance on the left. Boats and shipping moored at the wharves. A high, light blue sky, with heavy white clouds.

PAINTED FOR J. S. FORBES, OF LONDON.  
GEORGE JAMES, OF LONDON, COLLECTION.

**MAUVE (ANTON).**

40 x 25 $\frac{3}{4}$ .

36—Milking Time.

On a meadow forming the foreground stand several black and white cows, by the side of a fence and trees. Near the cows, a milk pail. A woman milking. A small stream in the centre. Beyond this, towards the background, stretches a meadow on which are some large trees.



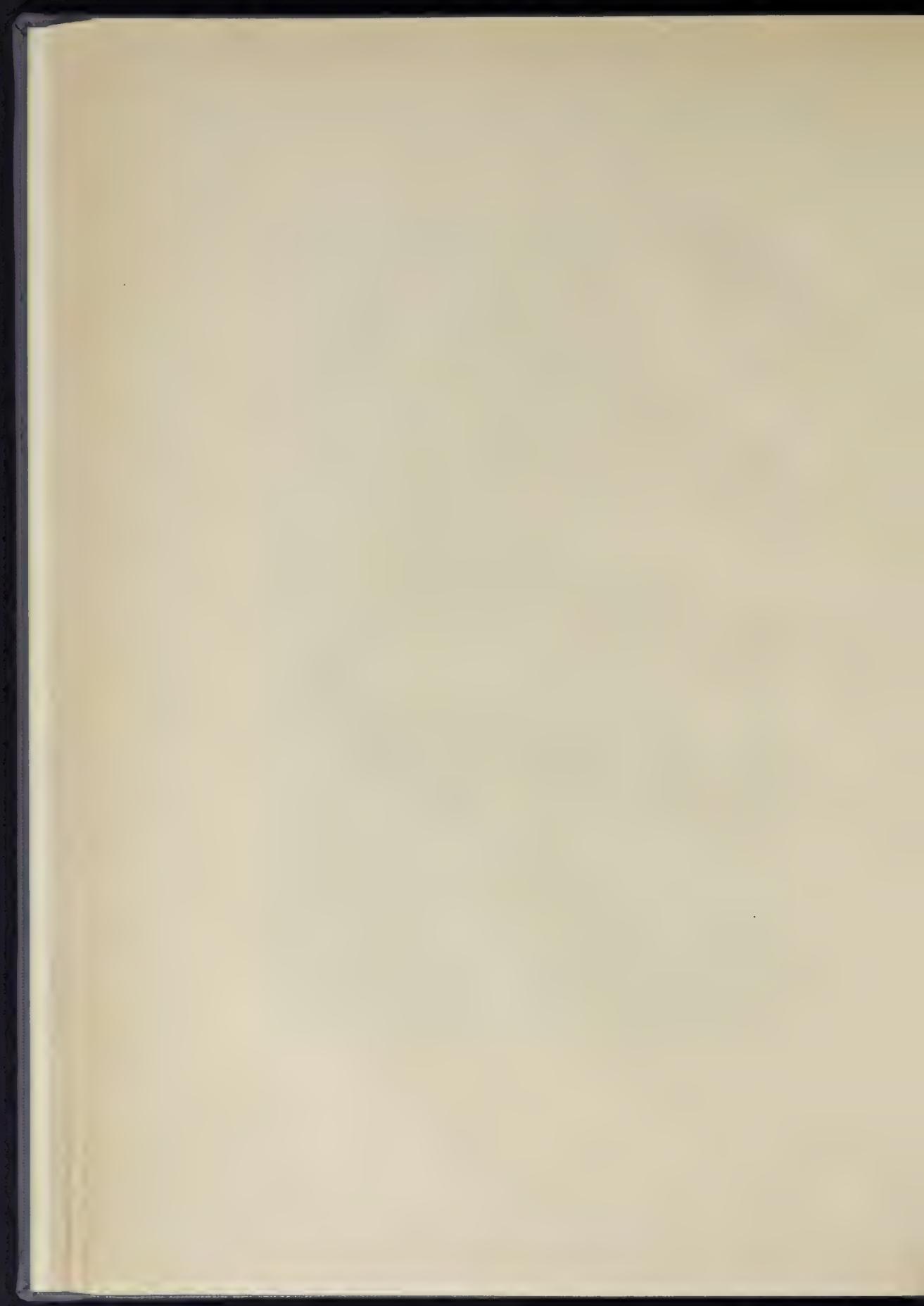
MAUVE (ANTON).

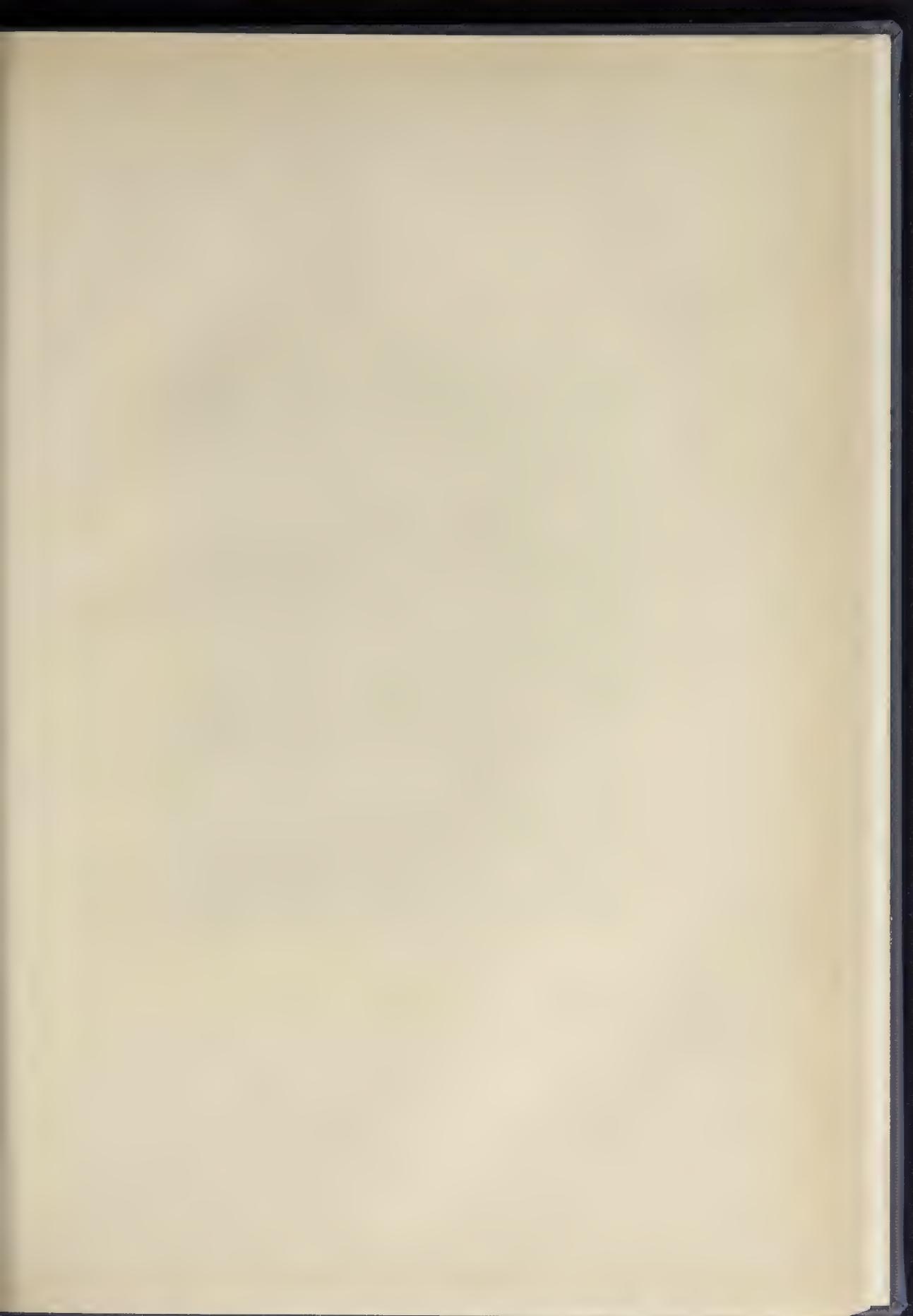
10—Milking Anton (ANTON).

Milking Time.

10:00 a.m. to 11:00 a.m.









MAX (GABRIEL).<sup>37</sup>

18 x 14½ MAX (GABRIEL).

Head of a Woman.

Head of a Woman.

Quarter length. Left face shown full.  
Long hair. White study



**MAX (GABRIEL).**

18 x 14½.

**37—Head of a Woman.**

Quarter length. Left face shown full.  
Long hair. White study.

MÉLIN (JOSEPH URBAIN).

52 $\frac{3}{4}$  x 82 $\frac{3}{4}$ .

38—In Full Cry.

A pack of six hounds in full cry, dashing  
after their quarry across an open country,  
dotted with thickets. An early autumn,  
clear light.



1844. NOV. 11. 1844.









birds which have fallen.

MILLET (JEAN FRANCOIS).

Les Denicheurs d'Oiseaux



**MILLET (JEAN FRANCOIS).**

$28\frac{1}{2}$  x  $36\frac{1}{2}$ .

39—Les Denicheurs d'Oiseaux.

By torchlight, two peasants are striking at the birds flying about them. A man and woman in brown, the latter with red cap, are stooping for the birds which have fallen. Rich, greenish-brown effect.

**MILLET (JEAN FRANCOIS).**

28 x 37.

40—Meridian.

A male and female peasant, taking a noon-day nap on a harvest field. The man, in white shirt and light blue trousers, lies on his back, with body and legs towards the spectator. The woman, behind him, lies with her head resting on her arm.

PASTEL. M. GAVET, OF PARIS, COLLECTION.  
BARYE MEMORIAL EXHIBITION, 1889.



MILLET JEAN FRANCOIS.

28 x 37

49--Meditation

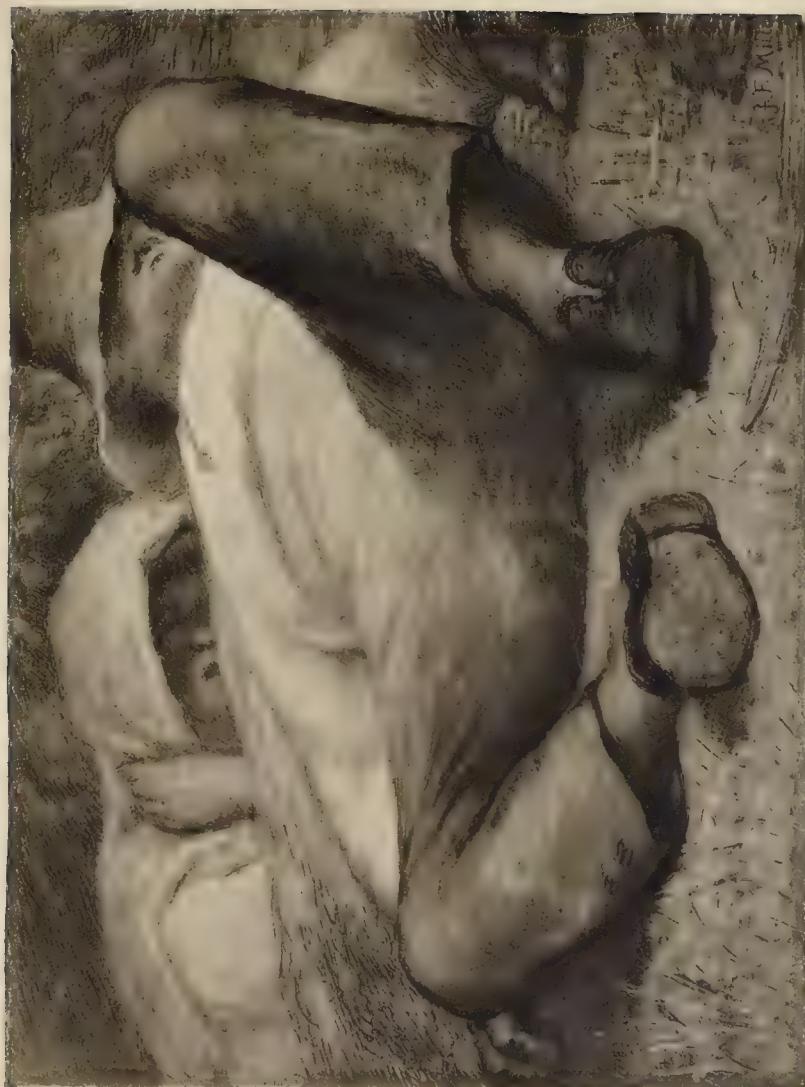
A man seated

in a chair

white shirt and light blue trousers  
his back, with hands on his legs, looking

his head resting on his arm

Mr. G. S. of Lyons, France









MONET (CLAUDE).

at a high river bank. In

Monet, some

MONET (CLAUDE)  
Landseer

fr.



**MONET (CLAUDE).**

29 x 36 $\frac{1}{4}$ .

41—Landscape.

The background is a high river bank. In front and at foot of this, in the middle distance, some houses. A bridge in the foreground, with numerous piers, crosses a mountain stream.

**NEUVILLE (ALPHONSE MARIE DE).**

55½ x 83.

**42—Le Parlementaire.**

From under an archway spanning the road, troops approach, bearing a white flag, headed by a German officer, with brown beard, blindfolded. On the right of the road the pillared porch of a building. On the left, some peasants and a wounded soldier watch the approaching party, a woman shaking her fist at the officer. Ground covered with snow.

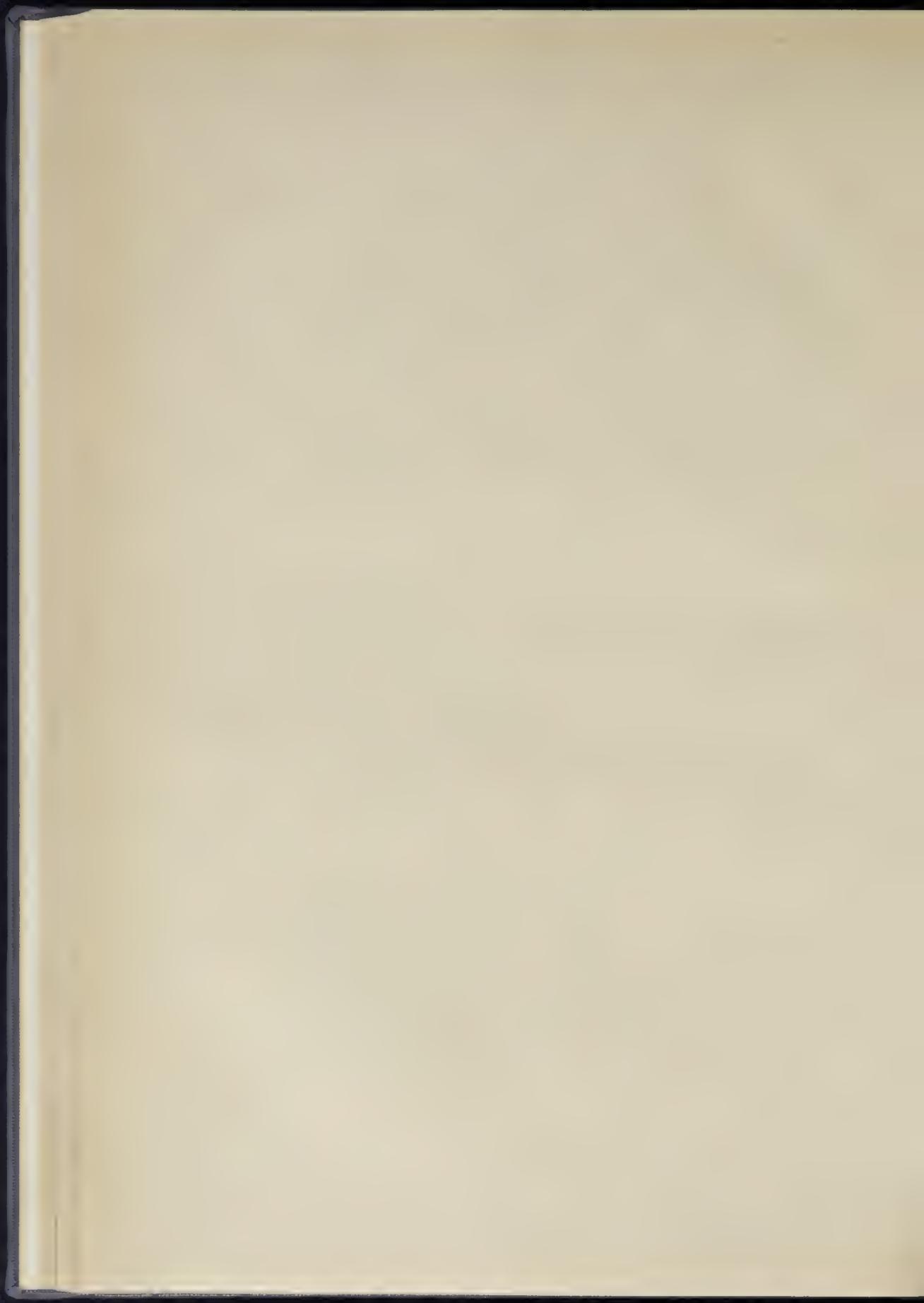
PURCHASED FROM STUDIO OF ARTIST AFTER HIS DEATH.



MAP OF THE VALLEY OF THE RIVER

MISSOURI









RAFFAELLI (JEAN FRANÇOIS).

Place de la Trinité, Paris.



RAFFAELLI (JEAN FRANÇOIS).

32 x 25.

43—Place de la Trinité, Paris.

In the background the church and other buildings. On an open place, in the foreground, omnibuses and many moving figures.

**RAFFAELLI (JEAN FRANÇOIS).**

*20½ x 27.*

**44—Going Home.**

A bourgeois with his wife is returning home, she holding his arm. The dog marches ahead. The background shows the front of Parisian middle-class dwelling-houses.

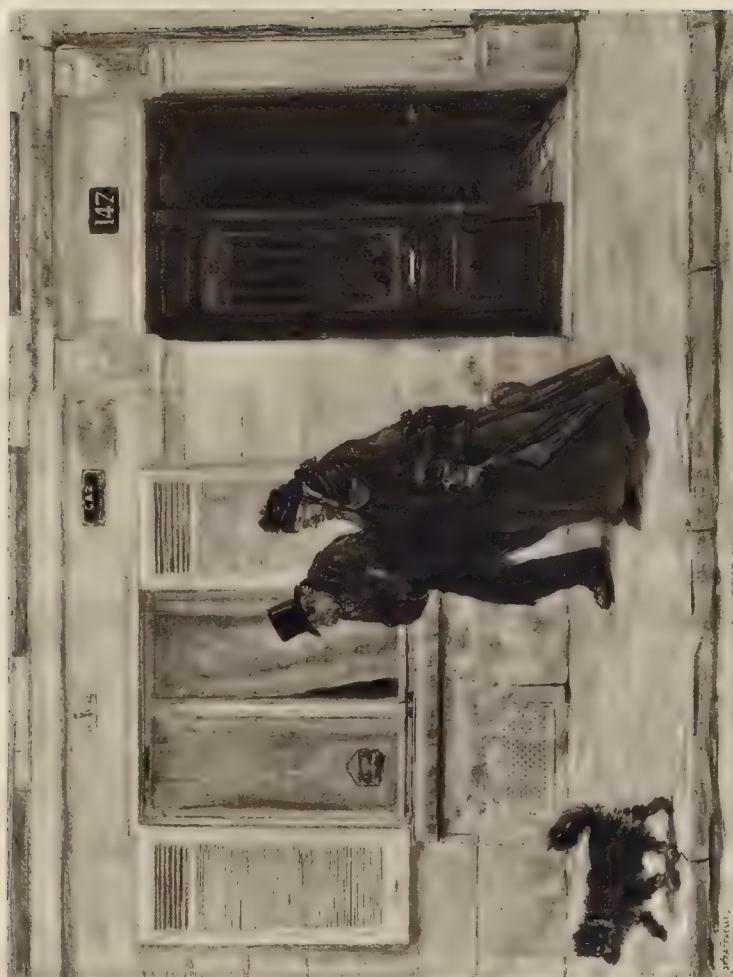


RAFFAELLI JEAN FRANCOIS.

11

RAFFAELLI JEAN FRANCOIS

Gina's Home









Monnaie de Paris

REGNAULT (H.)

REGNAULT (HENRI)

Achilles, naked, with the Horses of Achilles.  
his shoulders, with his left  
down a black horse which he p

From the series "Achilles and the Horses of Achilles."



**RECOULT (HENRI).**

$62\frac{1}{2}$  x  $47\frac{1}{2}$ .

45—The Horses of Achilles.

Achilles, naked, with a red cloak flying from his shoulders, with his left hand is pulling down a black horse, which is rearing in the air, whilst with his right hand he holds a brown horse. A blue river in the distance.

THE ORIGINAL AND HIGHLY FINISHED STUDY  
OF THE LARGE PAINTING, NOW IN BOSTON.

ROUSSEAU (PIERRE ÉTIENNE THÉODORE).

36 x 46.

46—Landscape and Cattle.

A stretch of salt marsh, showing pools here and there left by the receding tide, in which is reflected a heavily clouded sky, yellow with sunset colors. Peasants—one on horseback—and cows in the marsh.

ERWIN DAVIS COLLECTION.

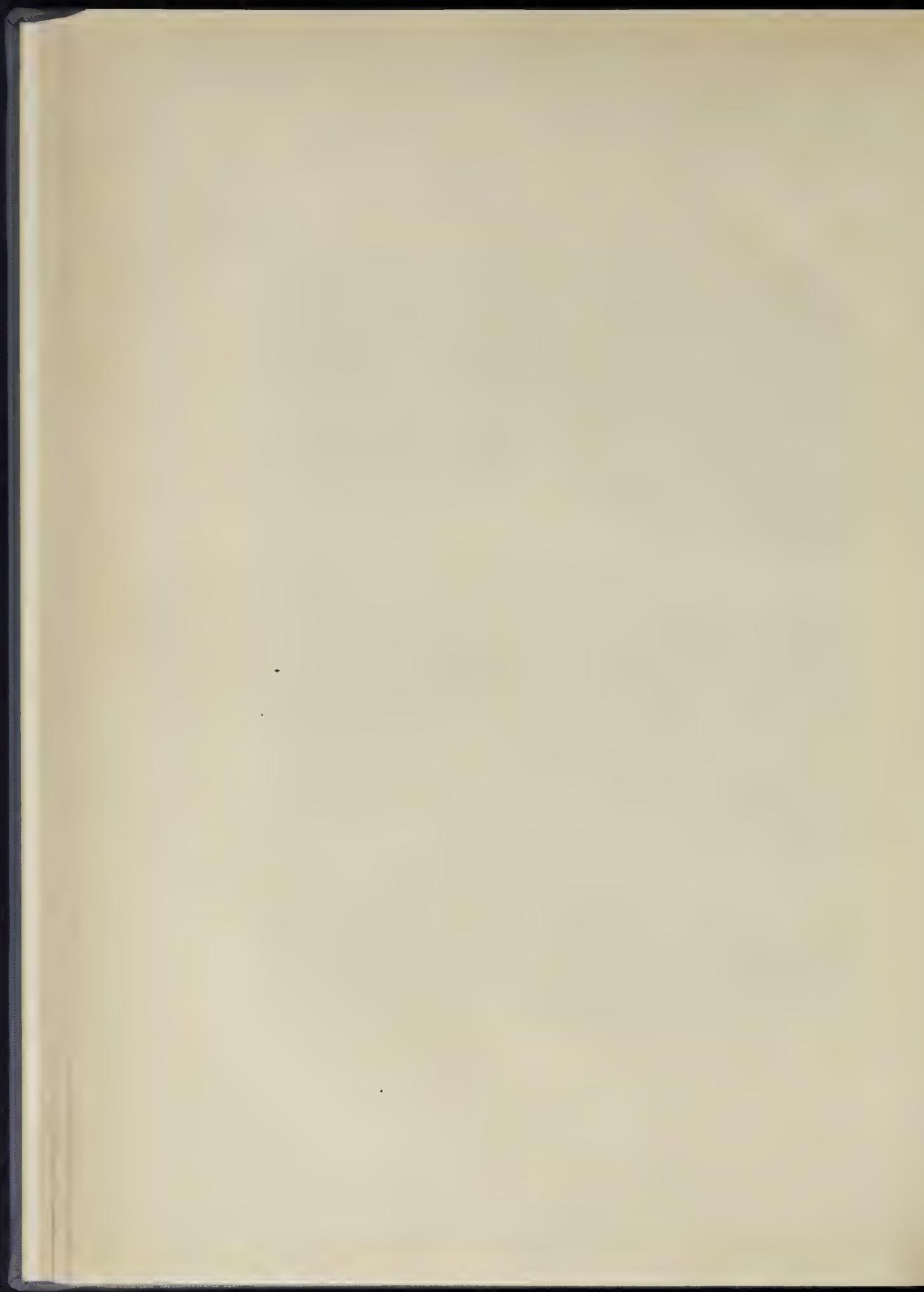


POUSSET, PIERRE-ÉTIENNE THÉODORE.

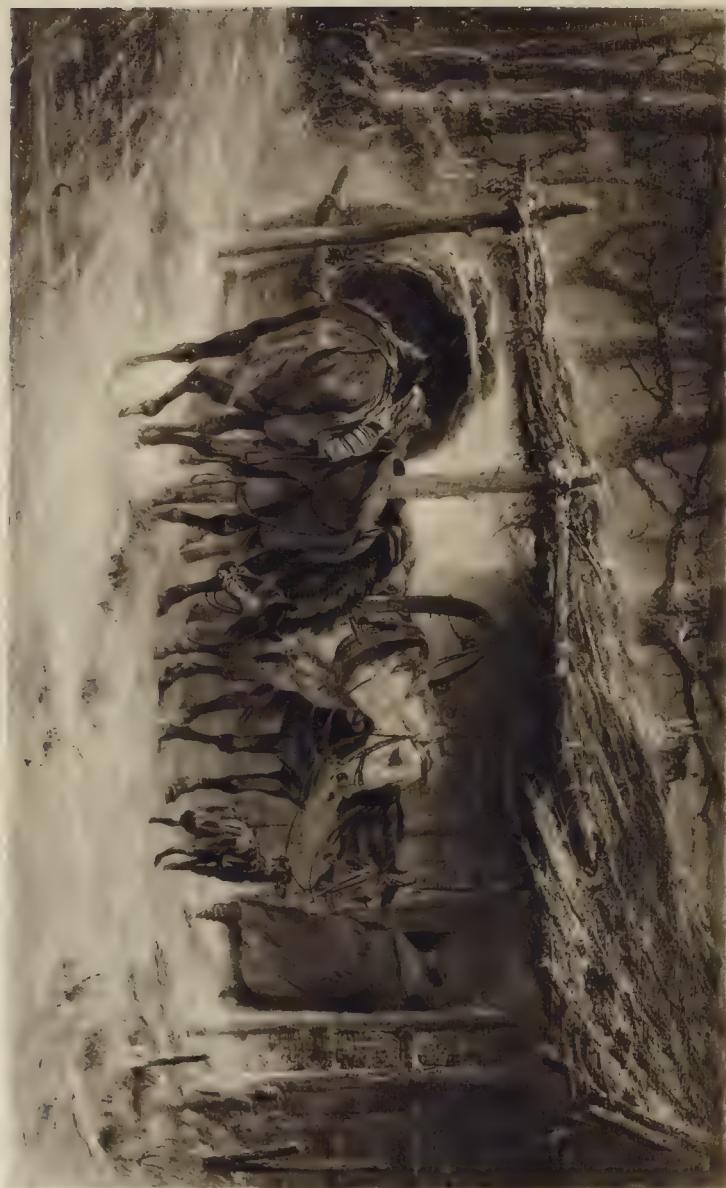
1811-1812. — 1813-1814.

1814-1815.









SCHREYER (ADOLPH)

86 x 62

17 A Wallachian Post House

17

17

SCHREYER (ADOLPH)

A Wallachian Post House



**SCHREYER (ADOLPHE).**

38 x 62.

47—A Wallachian Post House.

A sledge has halted under the projecting-roofed shed of an inn. Four horses, white, brown, and black, are waiting. The driver is disappearing in the doorway, followed by his dog. Bare trees in the background. The foreground heavily covered with snow.

AMERICAN ART ASSOCIATION COLLECTION.

**SWAN (JOHN M.).**

*32 x 51½.*

**48—In Ambush.**

A leopard stretched out at full length, watching its prey in the distance from the bole of a large tree in the midst of a tropical jungle. Its mate coiled for a spring. Green tropical plants and vegetation in foreground and background. Green effect.



MAN JOHN M.

12  
W. V. [161]  
Am.

12 W. V. [161] AMERICAN FOUND









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64



SWAN (JOHN M.).

$17\frac{1}{2}$  x  $24\frac{1}{2}$ .

49—Lioness and Cubs.

The top of a mountain, with slight glimpse of yellow sky in background. In the foreground, a lioness is lying, licking her cubs. Brown effect.

EXHIBITED AT LOAN EXHIBITION, CHICAGO WORLD'S FAIR.

**THAULOW (FRITZ).**

34 x 25.

50—Landscape.

The snow-covered bank of a stream forming the foreground stretches back on the right to a stone bridge leading to some houses with snow-covered roofs in the background. In the middle distance, on the left, a stream, which disappears under the arches of the stone bridge. Glimpse of an almost cloudless sky.



THAULOW (FRITZ).

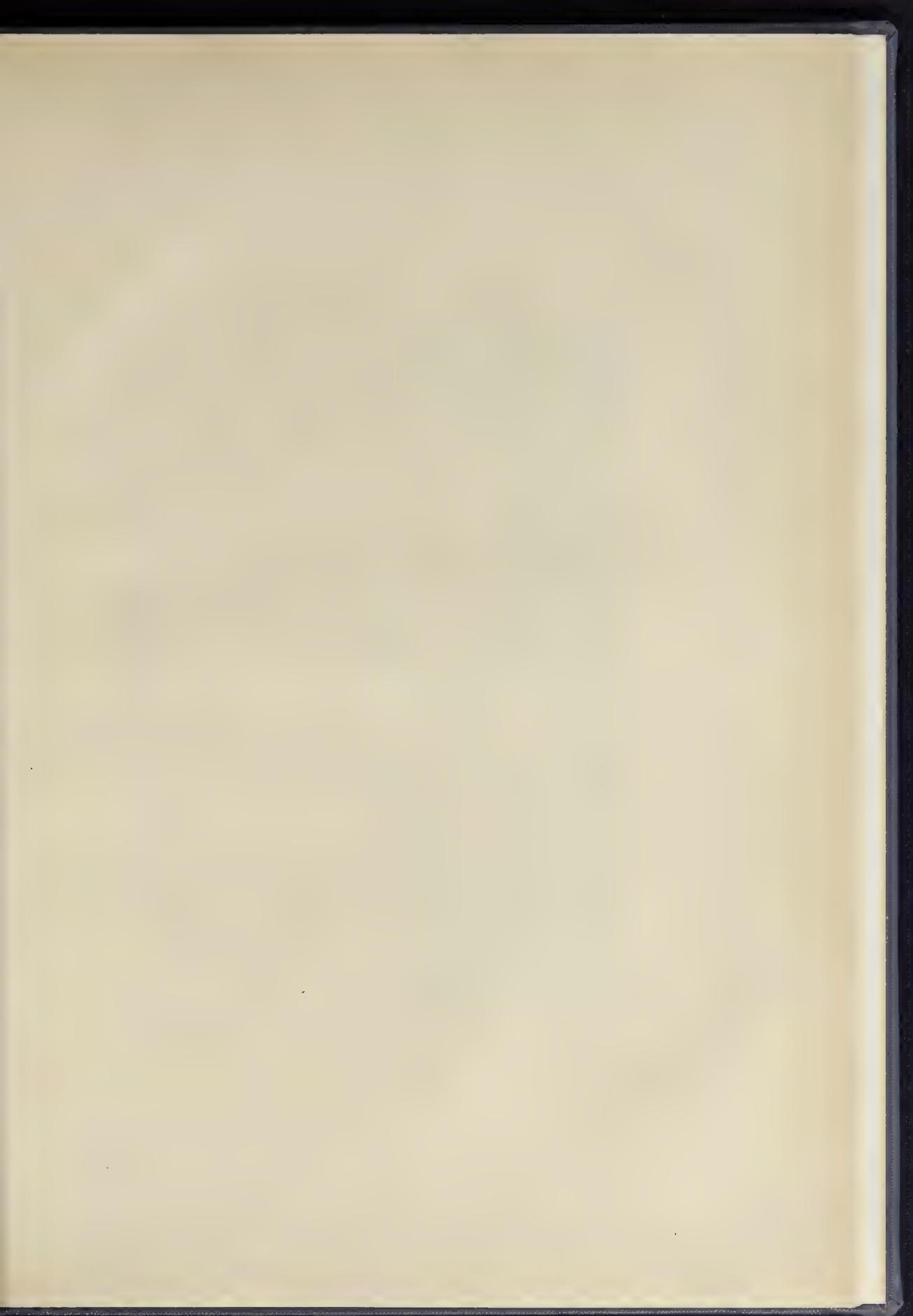
LANDSCAPE.

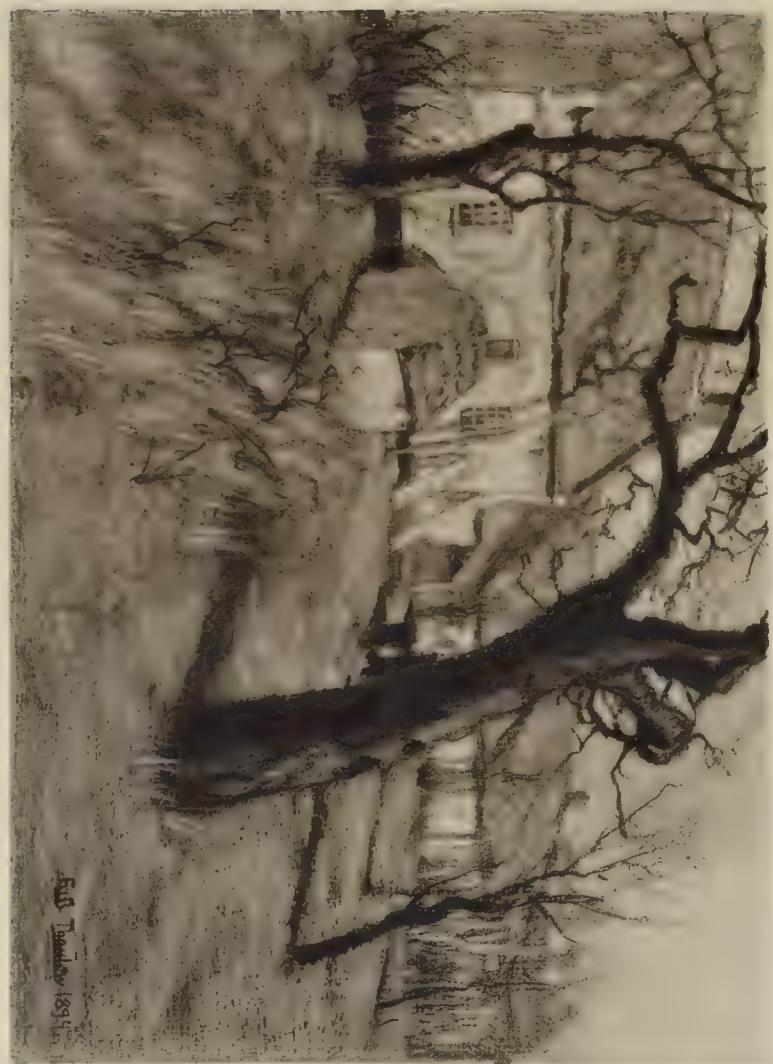
THAULOW (FRITZ).

Landscape.









4

I HAVE LOOKED

MONDAY



**THAULOW (FRITZ).**

19 x 26.

51—Moonlight.

In the middle distance and background, a row of white farmhouses with brown roofs. In the foreground, the trunk of a large tree, denuded of foliage. Glimpse of sky in background, seen over the roofs of the farm buildings.

**THAULOW (FRITZ).**

$32\frac{1}{4}$  x 40.

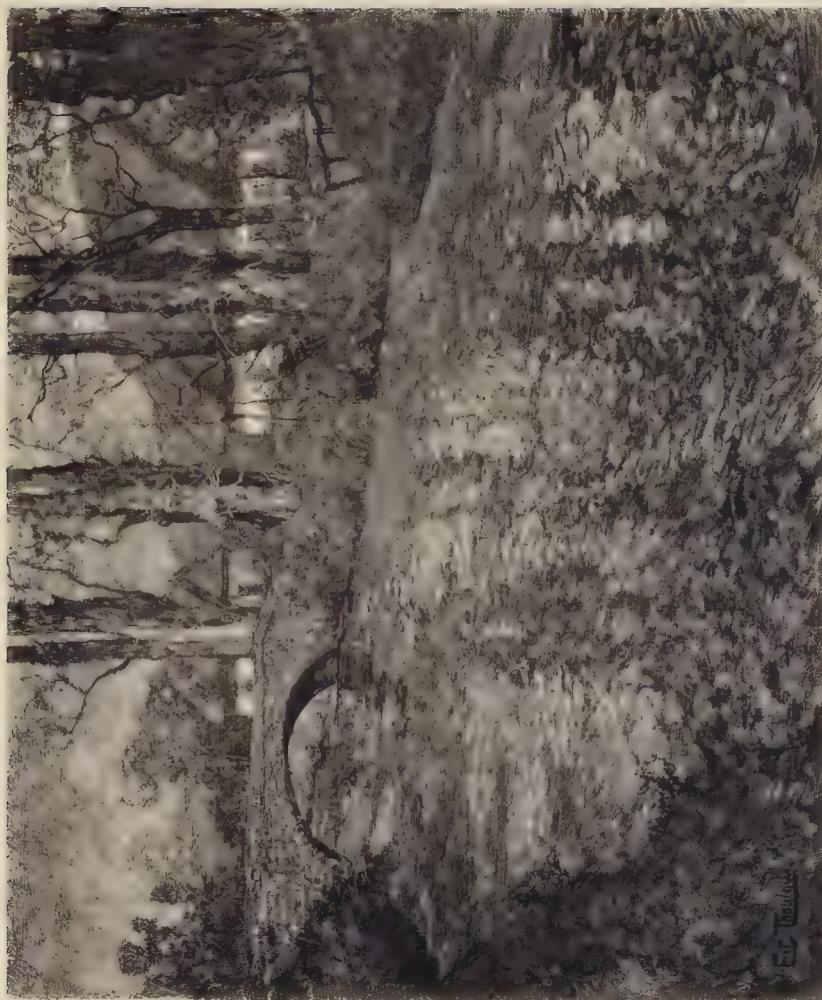
**52—The Old Bridge.**

The foreground is a stream crossed on the right by a stone bridge. On the bank of the stream the trunks of trees. Beyond these, white cottages with steep roofs. Light purple tone.

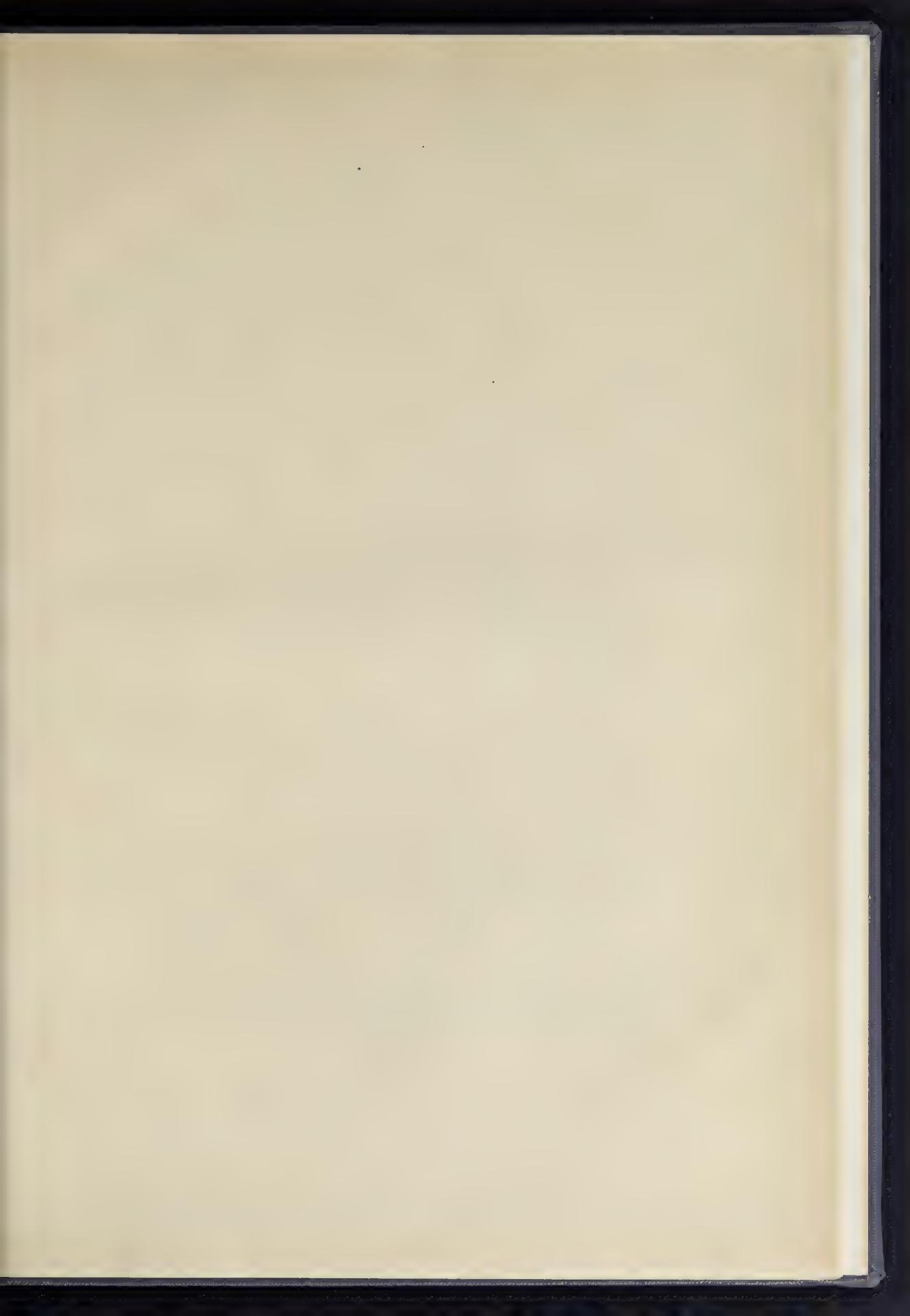


ILLUSTRATION OF KELLY

1860









THE  
TOWNS OF CONSTANCE  
AND  
MORAT



**TROYON (CONSTANT).**

36 x 51.

53—Mooredyke.

A river stretches from the left, filling the whole foreground, and curves towards the background, on the right. In the middle distance, a sailing boat. On the bank of the river, a cottage bedded in trees. A herd of cows, black, white, and brown, stands in the river, near the bank.

AUGUST BELMONT COLLECTION.

**VOLLON (ANTOINE).**

$25\frac{1}{2} \times 21\frac{1}{2}$ .

**54—Still Life.**

An interior, in the background of which are a barrel and some brass vessels. In the foreground, a cauldron, fruit, and some utensils.



VOLON (ANTOINE).

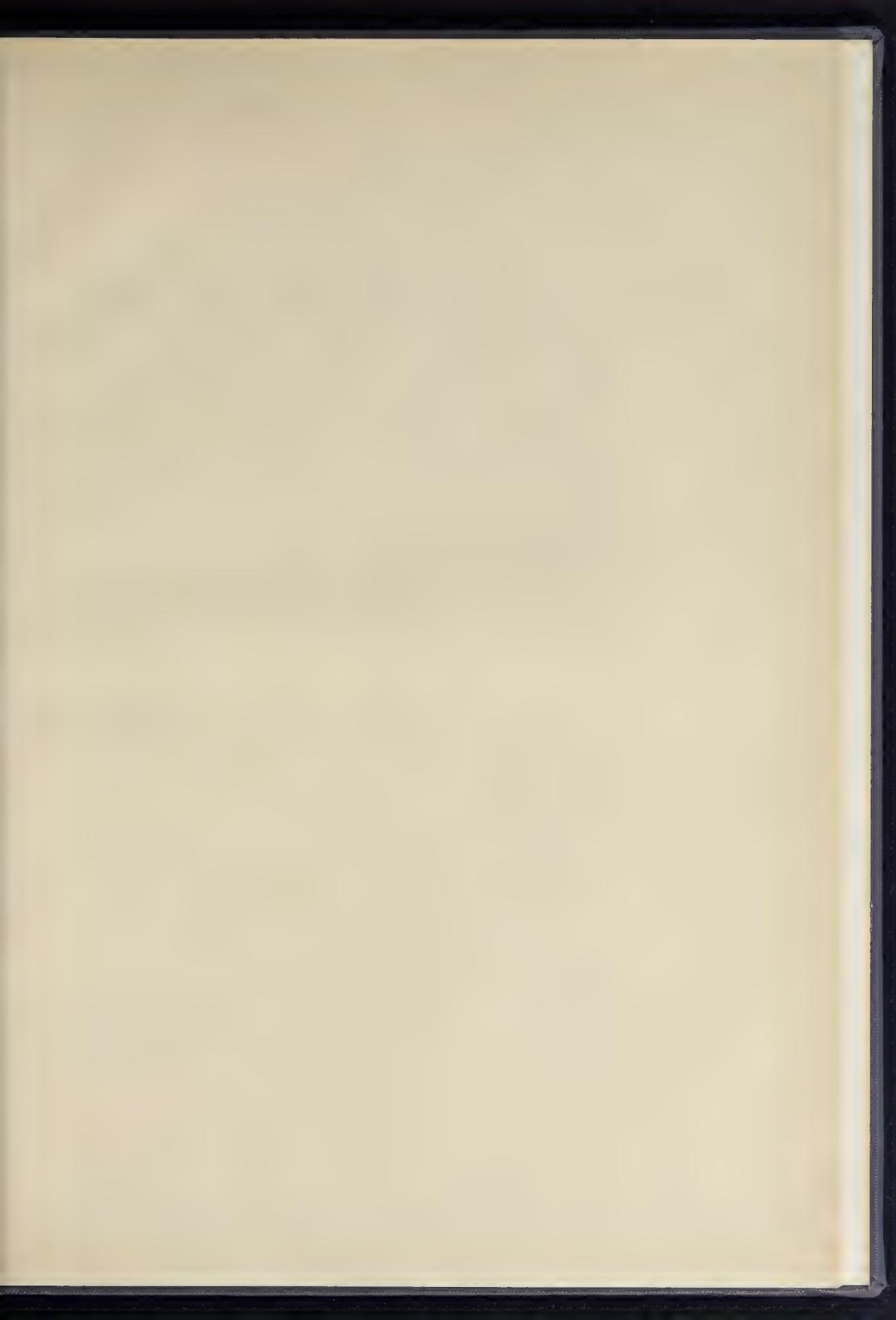
VOLON (ANTOINE)

Still Life



A. Holler











ZIEM (FÉLIX).

27 x 40 $\frac{1}{2}$ .

55—Constantinople.

The blue sea is seen on the left. Beyond this, the buildings of the city. The right bank forms the foreground. A large pagoda-like building, white and brown, in the centre, under the archway of which wagons are being driven. Trees behind it. A high, blue, unclouded sky.



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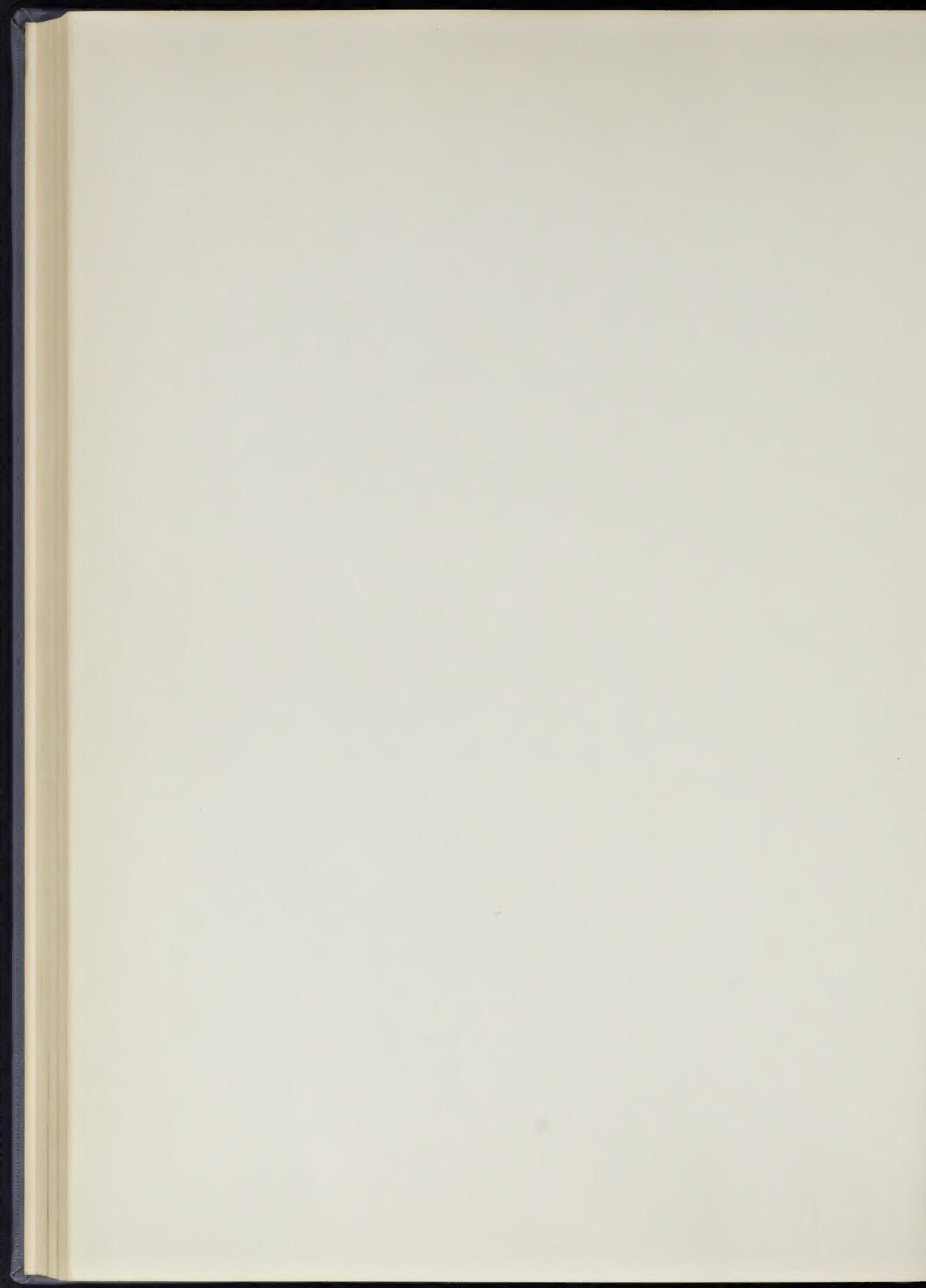
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